DESIGN IN MOTION

HALAS AND MANVELL

DESIGN IN MOTION $12.50

The Art and Technique of Animation
by John Halas and Roger Manvell

Combining the techniques of the film-
maker with those of the artist, the animated
film is a new art form which today includes
many different kinds, from comedy and
fantasy to drama and films of fact, as well
as television commercials.
During the past ten years, more than
twenty countries have been developing
their own individual styles and subjects in
animation. The result is an astonishing
creative achievement in both graphic art
and film-making, all the more fascinating
because it is new. In several countries,
animation represents the most advanced
kind of graphic design and use of color.
Its styles range from meticulous realism
to the abstract, from diagrammatic designs
for films on science to the evolving colors
of impressionistic fantasy. In short, the
new art of animation has developed into
forms of fluid design that bring free
movement to painting.
This book is a very fully illustrated and
up-to-date account of contemporary
design in one of the most flourishing
fields of modern art. The authors have
drawn on the work of studios all over the
world to show what this new art form is
like—including, in addition to the U..S.A.
and Great Britain, Canada, France, Italy,
Yugoslavia, Poland, Czechoslovakia, the
U.S.S.R., Germany, Spain, Hungary,
China, Japan, Roumania, Holland and
Brazil.

DESIGN IN MOTION

DESIGN IN MOTION

John Halas
Roger Manvell

CONTENTS

ACKNOWLEDGMENTS

INTRODUCTION

With the help of artists from many parts of the world, this book illustrates how the two contemporary arts, graphic art and film art, have combined to produce something entirely new, new equally for painting, drawing and the film. This new art is called animation.

Animation was popularised by the comic cartoons of such pioneers as Max Fleischer, Pat Sullivan and Walt Disney. It seemed for a while that the style of these early films was to be permanently tied to the crude but lively outlines of the comic strip cartoons in the popular press, or the colourful naturalism of children's book illustration. Other pioneers, however, among them Hector Hoppin, Anthony Gross, Hans Richter, Oscar Fischinger and Len Lye, began the movement to introduce more contemporary styles of graphic design into the animated film. It took many years for these more advanced and highly stylised forms of drawing and painting to become accepted in films that were intended for the general public.

At the same time animation itself was beginning to be used for a wider range of subjects. The cartoon for cinema entertainment became a branch only of animation, which was gradually entering what was really the documentary field of film-making – the public relations, propaganda and instructional film. New uses led to new styles, and the situation today is that animation exists in most countries where films are produced on a major scale.

The purpose of this book is to show the various forms of design which artists in animation are creating. These are designs specifically created for motion, reinforced by sound, and especially by music.

In animation, the artist produces a moving composition within the dimension of his screen; the inner relationship between forms, areas of tone and colours which is characteristic of static art is superseded. A new kind of relationship takes its place. Many works which were composed for a timeless immobility contain the seeds of disturbance, the suggestion of a certain fluidity from which animation itself springs. A single line may appear to swing like a pendulum. Curved lines have their own intrinsic sense of movement. Most brush-strokes have a predetermined flow arising out of the directional movement of the brush. As a result, painting suggests a tempo, like music or dancing.

When a painting becomes involved in presenting a story or dramatic situation, the dynamic qualities of the action often supplant those which are purely visual and contained within the composition. The imagination of anyone looking at the picture is stirred by its subject more than by the intrinsic qualities of its form. The painting presenting a story can be extended into a series, such as the medieval studies of the Stations of the Cross or the Dance of Death. In the same way, stories are told in a sequence of sketches in

7

modern strip cartoons, isolating selected moments that in real life would be a continuous chain of activity.

We live physically in a world of four dimensions, three of which can be measured with an inch tape and the fourth with a watch. Time is a condition of our being, moving from conception to dissolution. The painter who wants to extend his art in time as well as space is following a natural instinct. Cinematography adds the dimension of time to the two dimensions of extent in space to which painting reduces, simplifies and orders the physical world. The artist using the motion picture catches time at its point of impact with the other dimensions, when time takes the form of action and movement.

Painters have learned over the centuries how to suggest movement in static art. The main difference between static drawing and drawing in motion is the element of time. In this sense, animated drawing shares certain qualities with music, poetry and the dance. It is conceived not only in terms of proportion, as in painting, but also in successive tempos that have a beginning and an end. In painting we get a sense of proportion when one volume is compared with others; this is also true of animation, but here a volume is compared with its changing self in time. The sculptor and the painter deal in constant shapes, but the animator creates or discards the series of shapes through which a body in movement passes. This evolution of shape is as expressive in itself as the balance of line and colour in a static composition.

If the painter composes with physical volumes, the animator composes mainly with diagrams based on motion. The continuity of movement as it is stored by the retina of the eye relates to the source of movement as slightly as, for example, figures cut on ice relate to the skater. Composition by movement, since it is in three dimensions, may be compared with the luminous trail left by a swiftly moving cigarette tip seen in the dark.

The cartoon character lives within a subjective, private space of his own. Special laws govern the landscape in which animation takes place. In real life, topography governs all our movements; in the animated world, it is our movements that govern our surroundings. There may be a forest in the landscape, but it melts in the path of a running creature. Objects have neither weight nor texture except what is needed to express their movements. The laws of gravity exist only to be denied. Height, width and depth lose their actuality through the demands of movement.

Animation is a new art the discovery of which depends on the artist who is prepared to learn the craft and technique of film-making and apply them to his art. There is no end to the invention that may follow, as these pages begin to show.

1 · PICTURES IN TIME

The successive phases of animation for one half second's action by a principal character in THE INSOLENT MATADOR (Halas and Batchelor)

Graphic animation is drawing that expands and develops in time.

The dimension of time is just as much a part of its composition as the timeless, two-dimensional form contained within its frame.

LA MERLE · Norman McLaren
(National Film Board of Canada)

10

Since in graphic animation the picture moves, movement affects its nature. A picture that remains still invites contemplation; however dynamic in subject and composition. it exists in its own right outside time. The artist conceived it as changeless. It is severed from movement as if a sharp knife had been drawn through the flux of life. Graphic animation is mobile not only in its line but also in its texture.

BEGONE DULL CARE · Norman McLaren (National Film Board of Canada)
This abstract film was animated in colour, hand-drawn with brush, sponge, pen and ink, and knife by Norman McLaren and Evelyn Lambert. The film presents visually a musical score by Oscar Peterson of Montreal
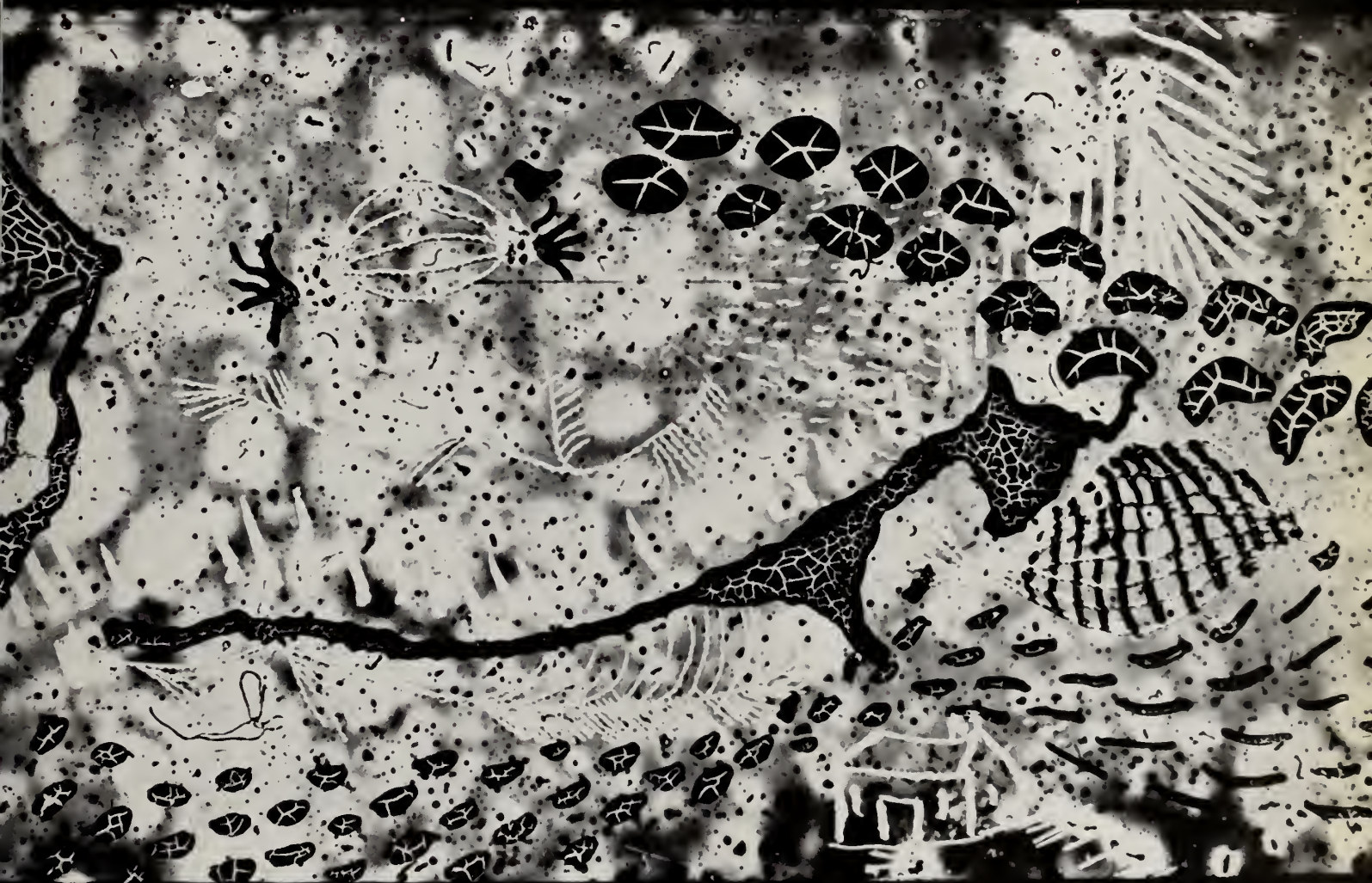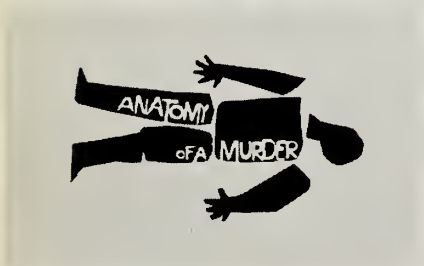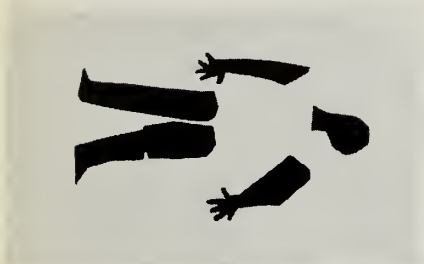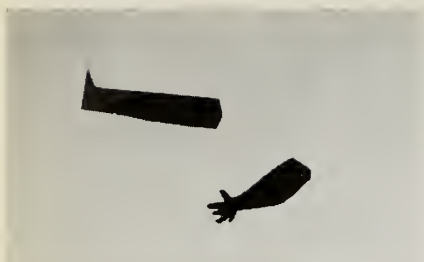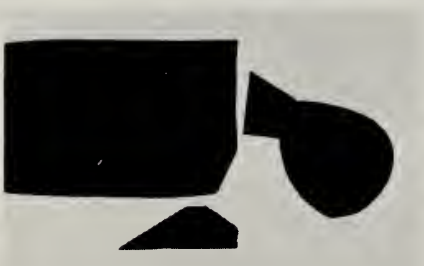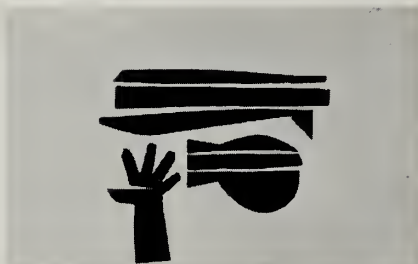
◄ Credits for ANATOMY OF A MURDER (Columbia). Saul Bass and Associates (USA)
The credits for this film grew out of the symbol designed for use in the general advertising and promotion of the film, a segmented figure. Working closely within the framework of Duke Ellington's jazz score, the staccato and fragmented character of the title was developed. The various pieces of the figure assembled together, then the elements—arms, legs, head, body and hands—were moved separately to synchronise with the appearance of the various credits. Finally, a pair of hands appear with quick, successive jumps forward, obliterating and blackening the screen. At this point the first scene of the film fades in

The simplest form of animation is a succession of static images that relate to each other in design and take up their positions on the screen in a sequence the significance of which is determined by some other factor—for example, the animated credit-titles of a film, or certain kinds of cinema or television commercial.

Credits for THE MAN WITH THE GOLDEN ARM (Otto Preminger–United Artists, USA). Saul Bass and Associates
The title opens on a black screen with four white bars appearing in succession from the top of the screen, after which a group of credits appears. All but one bar disappear, and this forms the beginning of a new bar configuration which in turn cues the appearance of another group of credits. This pattern is duplicated throughout the title, until one of the bars animates into the Arm, the trademark for the film, to end the title with the producer-director credit. The intention was to create a spare, gaunt, driving intensity into the title that would reflect the subject of drug addiction and combine with Elmer Bernstein's jazz score ►

13

True animation begins when a figure is given a fluid movement of its own. This fluid movement comes from merging together a long chain of successive still poses. In the live-action film. the movie camera running at normal speed records the continuous movement of a subject in the form of a 'break-down' representing twenty-four phases for each second of motion. These projected in rapid continuity on the screen merge together through the optical phenomenon called persistence of vision to give the illusion of a single moving picture—a picture that exists in time.

The graphic animator has to reconstruct this process artificially. He has to invent the phases of movement for his drawn figures and their moving backgrounds. The *art* of animation is to create lively, significant movement. The *technique* of animation is to phase this movement correctly so that the hundreds or thousands of individual drawings merge together to create this movement on the screen.
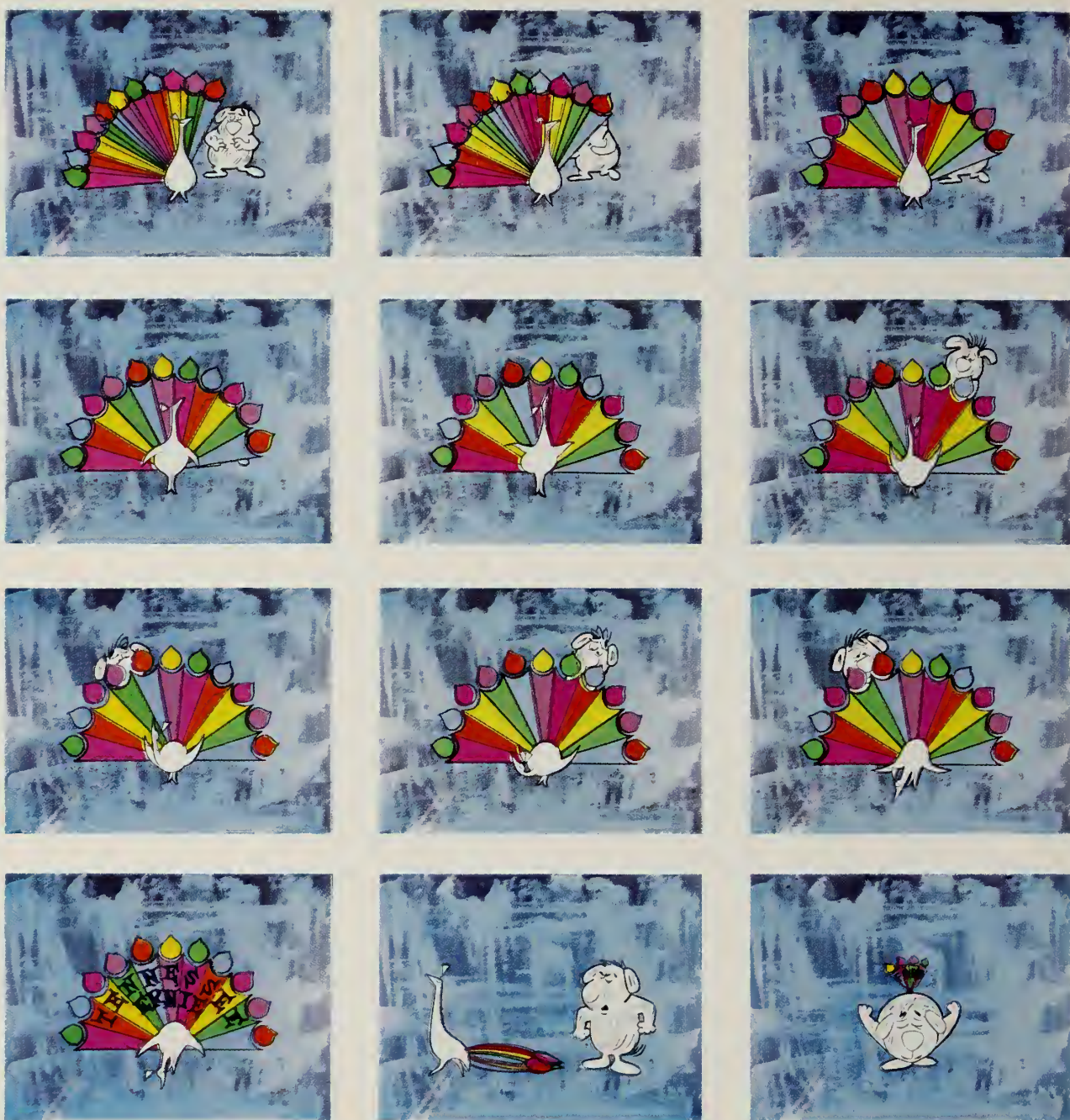
THE INSOLENT MATADOR · Halas and Batchelor—A B C Television (Great Britain)
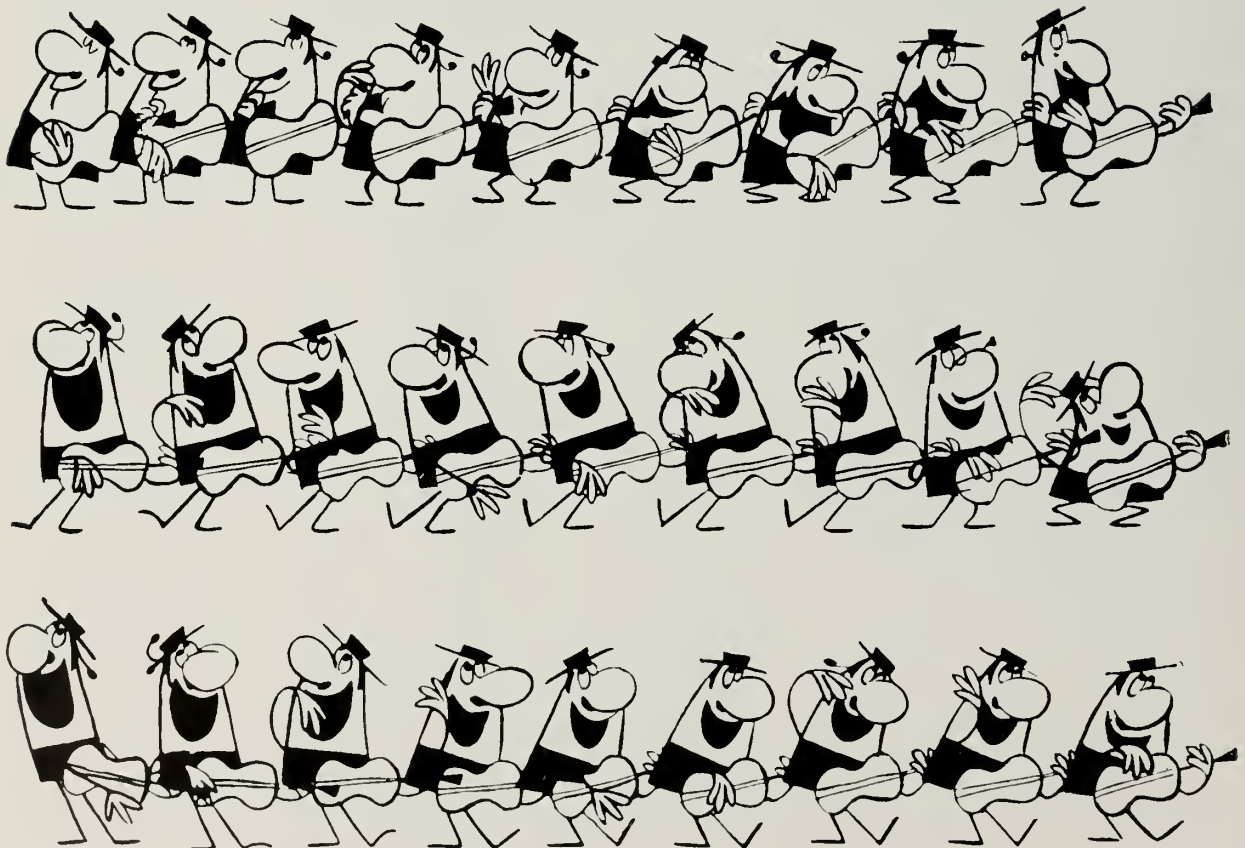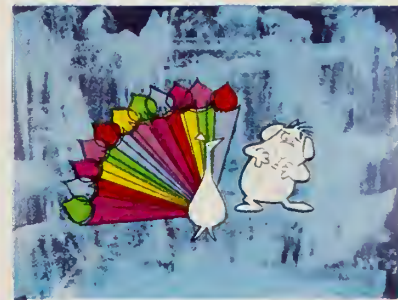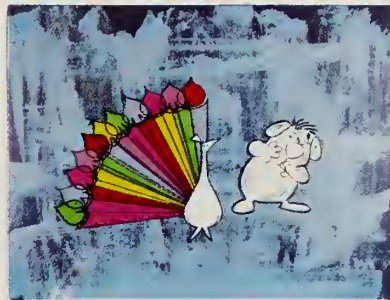
PEACOCK · Tennessee Ernie Ford Show. Playhouse Pictures (USA)

Detail can only be absorbed if the picture is relatively still. Movement and timing, therefore, affect the style of the drawing, texture and colouring.

PEACOCK · Tennessee Ernie Ford Show. Playhouse Pictures (USA)

Drawings must have both style and design. The moving figures in animation combine with their backgrounds in a design which depends as much on the nature and rhythm of their movements as it does on the style of the drawing itself.

THE COLOMBO PLAN · Halas and Batchelor for Central Office of Information (Great Britain)

17

Almost all animation involves some degree of simplification or stylisation in the outlines of its figures, and in their texture and colouring where these are also involved. But style in graphic animation can differ almost as widely as style in drawing and painting.

DOWN A LONG WAY · Halas and Batchelor for British Petroleum Co Ltd (Great Britain)

Graphic animation might be called the creative treatment of movement through drawing. The action is broken down into its successive phases in time and then reassembled in forms which can become highly artificial compared with corresponding actions or movements in real life. They may become now strange, now comic, exaggerated or wholly fantastic. Generally speaking, the quicker the movement, the simpler the design must be, if the eye is to absorb its qualities and significance.

PICCOLO · Dusan Vukotič (Zagreb Film, Yugoslavia)
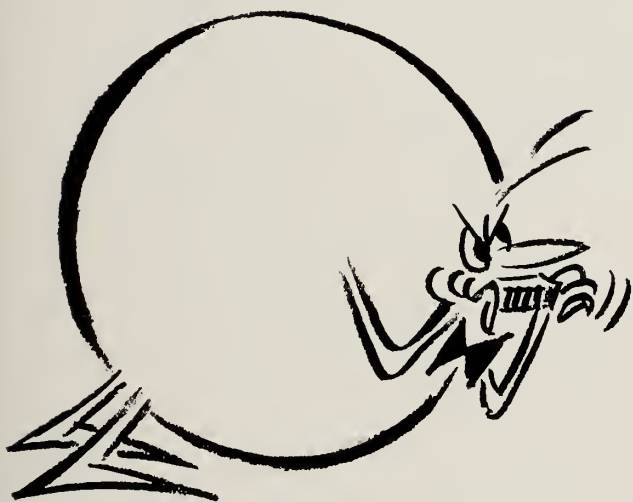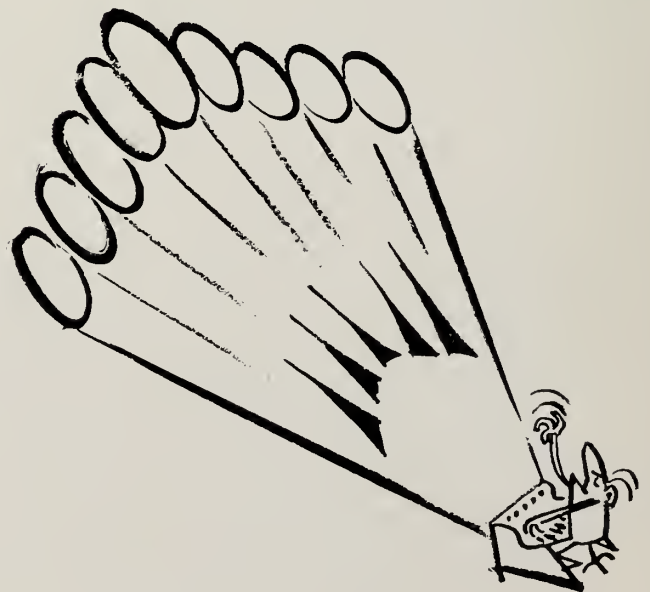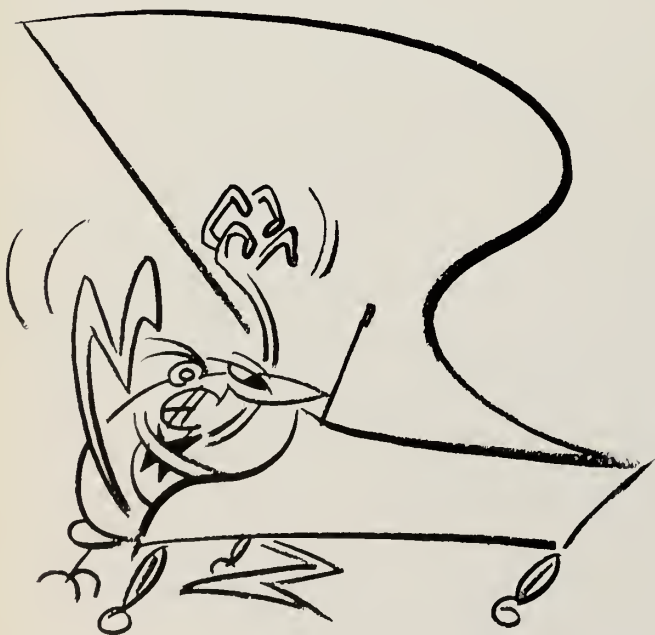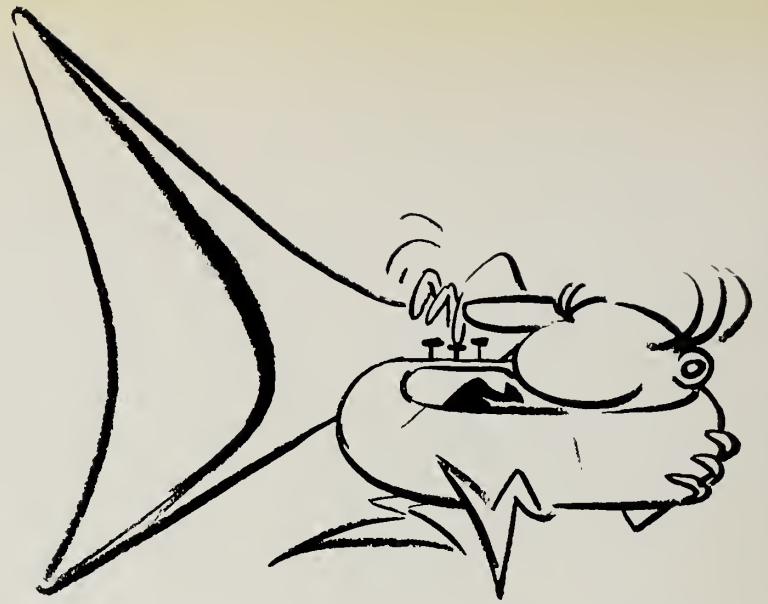
PICCOLO · Dusan Vukotič (Zagreb Film, Yugoslavia)

The animator, therefore, is an artist who creates the movement that can only be implied in the more dynamic forms of still drawing and painting.

He gives this great new quality of movement to his art. He pays for this by sacrificing certain complexities of detail and richnesses of texture normal in still drawing and painting. Style and design in graphic animation must conform to the needs of movement. The sheer labour of creating thousands of closely interlinked pictures to go before the camera also leads to certain simplifications of style.

Another gain is the direct association of his drawings with sound—that is, with music, sound effects and speech. The very exact timing possible in animation allows for the closest inter-relation between sound and picture that exists in film-making. The counterpoint of sound and image emphasises the rhythms of the movement and adds an *aural* stylisation to the *visual* stylisation of the picture.

BLINKITY BLANK ·
Norman McLaren
(National Film Board of Canada). Two examples of a frame cluster, designed to build up an overall visual impression. The way in which the texture of the image changes from frame to frame (each frame is one twenty-fourth part of a second) gives a very lively and vivid quality to this image—an animated textural effect only possible by cinematic means
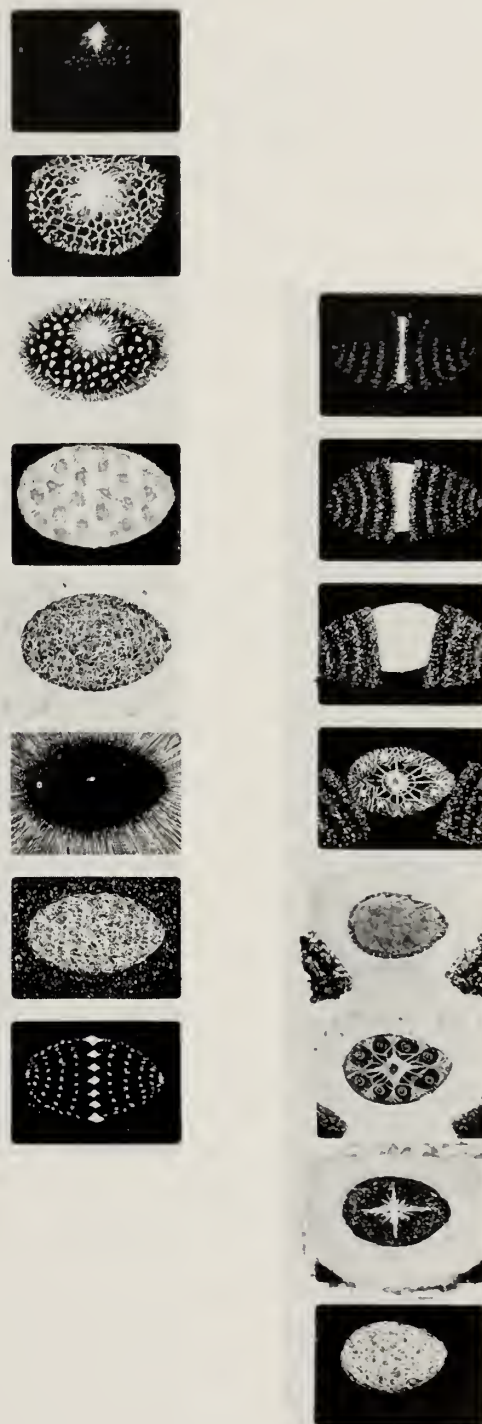
Animators have tended in recent years to make a virtue out of simplification and stylisation. They have reduced their figures to a few suggestive, mobile lines, and given them appropriately artificial forms of movement. The result has been the introduction of much new and highly imagina-
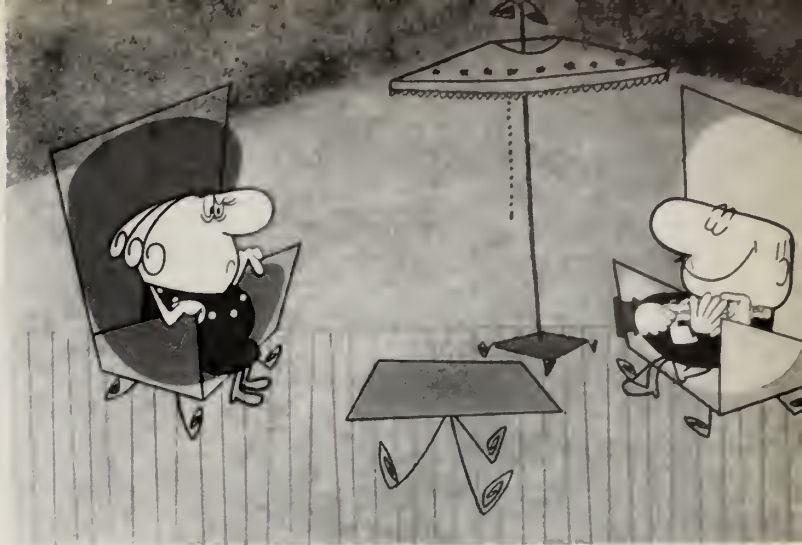

THE GREAT JEWEL ROBBERY · Vlado Kristl (Zagreb Film, Yugoslavia)

tive work in animation coming from studios in many different parts of the world.

A generation of artists is developing now which is bringing a new sense of design to the rapidly expanding medium of graphic animation.

AN OSCAR FOR SIGNOR ROSSI · B. Bozzetto (Italy)

A SHORT HISTORY · Gyula Macskassy (Hungary)

TENDER GAME · John Hubley (USA)

ETUDE DE LA CINETIQUE · Berthon Muntschler (France)
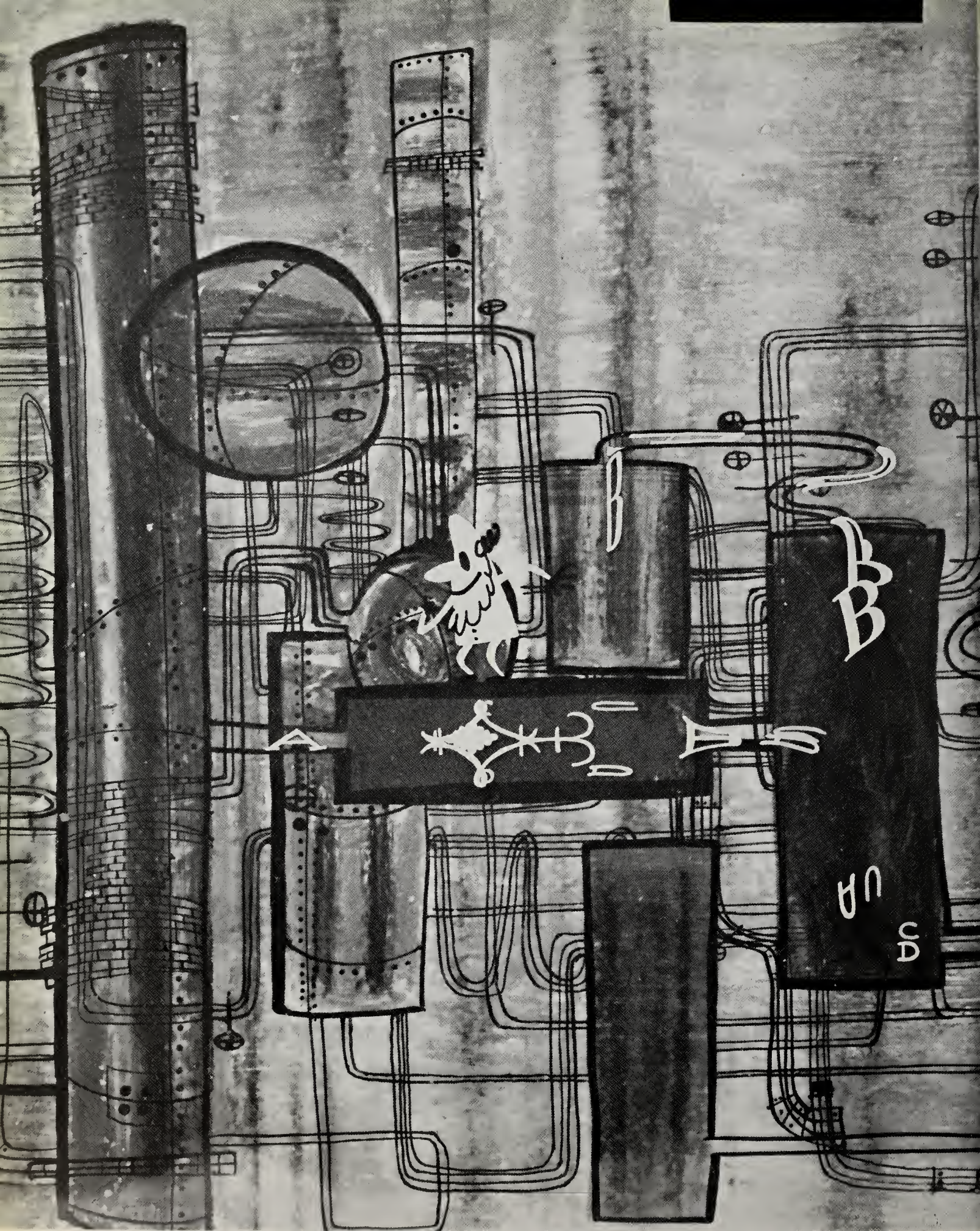
2 · ART AND MOVEMENT A HISTORY

The successive phases of animation needed for a half-second of action (Halas and Batchelor)

A Boar. One of the cave paintings in Altamira

ANIMATION IN ART

Art began by trying to be like what it represented,
and succeeded remarkably well in circumstances
that no modern artist could tolerate.

Already, so many thousands of years ago,
representation was taking various forms which
tried to isolate the characteristics of the subject.
An animal runs and jumps; therefore the drawing
began to concentrate on suggesting the action
rather than representing details of the animal's
appearance.

26

The artist was discovering the need to suggest action by non-representational means.

At the same time, the artist began to be attracted by shapes for their own sake, and elements of formalism began to appear.

Primitive art was no doubt first attracted to formalism through lack of graphic experience or facilities. But formalism came to stay because of its ability to isolate and emphasise whatever most appealed to the artist in the shape, colouring or activity of the subjects he painted, quite apart from any ritualistic or magical purpose the pictures might also serve.

A Bushman rock painting. A form of art that has developed during several centuries
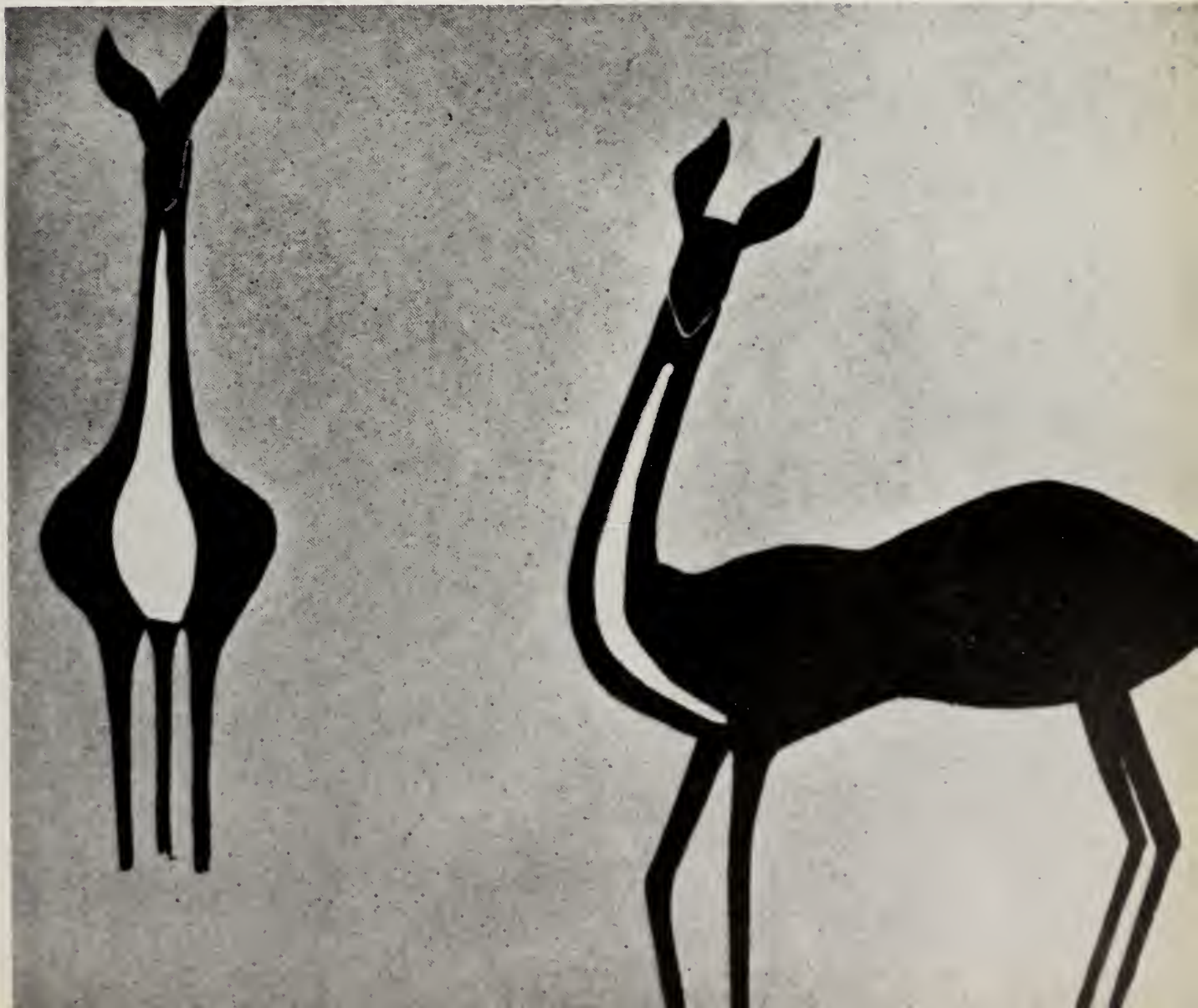
The principal periods of art in the past have been divided by some critics into those that favour formalism and those that prefer representationalism, those that make the living pattern in the subject their prime consideration and those that prefer to derive their art from the artist's response to the living character or pervasive atmosphere of the subject. The pendulum swings either slowly or sharply from one extreme to the other, the masters of each phase developing their own techniques and traditions.

Generally, the masters of formalism are less concerned with the suggestion of activity or movement than the masters of representation, because their attitude to what must be derived from the subject differs. Formalism is essentially static in its lines, contours and surfaces.

But in both traditions of art, stillness may become the principal impression of the work. This stillness is not only physical but spiritual, the outcome of contemplation. In this case the artist seizes the moment of truth in the subject as he perceives it, and 'freezes' it through the physical attributes of paint, wood or stone. Such art, though physically inactive, invites contemplation and affects us with its suggestion of human values; one looks inwards, wholly unaware of time and relatively unaware of space.

Four Sons of Horus. An Egyptian glazed composition of the XXIst Dynasty, about 1000 BC (British Museum)

Other forms of representational art are active, dynamic, suggesting both a 'before' and an 'after' stage of movement. The image or statue isolates the principal, revealing moment of activity. On the other hand, dynamic art suggests movement in both time and space.

School of Leonardo da Vinci. Design for the Battle of the Anghiari (Uffizi)

Story-telling through art has not been confined to the single picture—though many narrative pictures aim to suggest a dramatic situation in a single master-stroke of selection.

But the continuity of pictures or the frieze which carries the eye along through various 'stations' in the story has its own tradition in narrative art. For example, the figures in action on a Greek vase sometimes develop into a series of different studies of the same action.

The Death of Hector. Attic red-figured krater (British Museum)
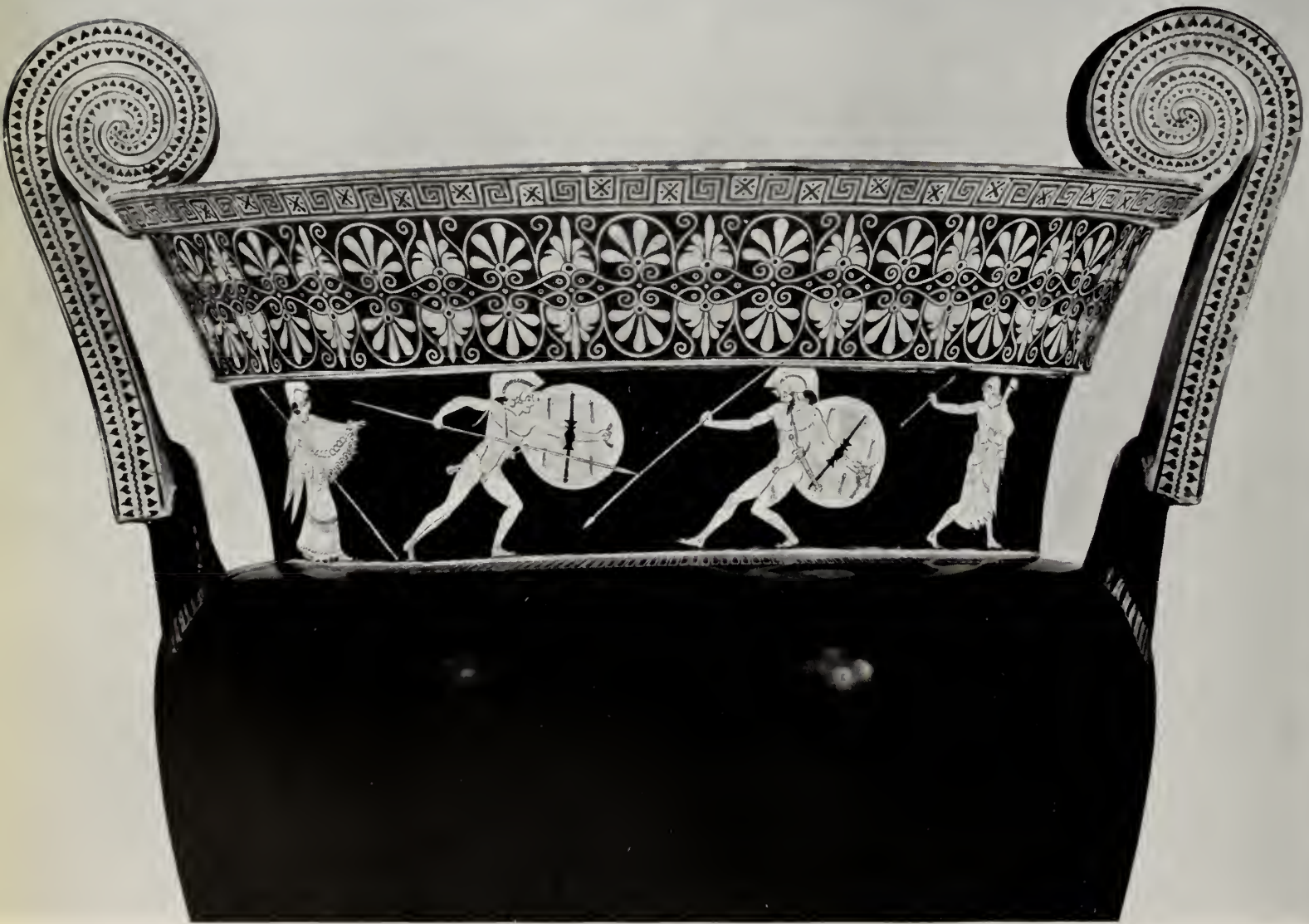
A political cartoon by Goya representing a diagnosis of the Spanish government

THE CARTOON

Comic drawings or paintings are normally active. They invite comparisons, associations, the response of laughter. By the nature of their own activity they make the viewer active. They satirise bodily characteristics, poses, movements.

An American political cartoon of 1779 caricaturing the overthrow of British colonial rule in America

Animal caricature in the Punch Almanach for 1898 (by courtesy of the proprietors of PUNCH)

Though satire can be a characteristic of fine art, it has also been throughout history associated with popular art, often with political or social comment.

Metamorphosis of the human face. A nineteenth-century caricature of Louis Philippe of France by Philpon

The word *cartoon*, although originally used in the different sense of a full-size design on paper for some future work, later came to refer to a particular branch of popular, satiric art.

From caricature and cartoon developed the comic-strip out of which the first film cartoons were born. The succession of still pictures taking a story or an action through its various key stages became the film which turned the drawings into moving actors performing in space and time.

An early American comic strip featuring Popeye (by courtesy of Kings Feature, U S A)

DRAME CHEZ LES FANTOCHES · Emile Cohl (France)

AHH!!

In bringing movement to the photographic image, the film also brought the possibility of movement to drawings. Because of the immense labour involved in producing the great quantities of drawings needed, the early cartoon films used the very simplest graphic style, involving bare figure outlines and stark backgrounds without any suggestion of tonal qualities.

This style was determined by the need to produce drawings that could be rapidly reproduced in their thousands.

FELIX THE CAT · Pat Sullivan (America)

ANIMAL FARM · Halas and Batchelor for Louis de Rochemont (Great Britain)

CARTOONS AND ANIMALS

It was, of course, no innovation in popular art for Pat Sullivan, Max Fleischer and Walt Disney to create animals as the heroes and heroines of their films. From the earliest times men have turned animals into gods and gods into animals; they have masked themselves in animal masks and disguised themselves in animal skins. In the fables of the Bestiaries they have given the animals satiric human characteristics. Children's tales and adult fables have had highly developed animal characters from Æsop to La Fontaine and George Orwell.

With the invention of the cinematographic moving picture came the additional possibility of giving drawings movement through film. The long tradition of animal art from Lascaux to Landseer in which the need to represent the gracious movements or the savage gestures, the violent emotions or the sentiment of animals in the semi-realistic poses of still pictures could now be extended through films to dramatic action itself. The traditional animals of nineteenth-century art, the wolves with slavering jaws, the wide-eyed, rearing horses, the dying lions, the trustful, innocent puppies and kittens, might now be transferred to the screen. And so could the clever, humanised animals of the comic and satiric cartoons or the book illustrations of the Bestiaries and fables. Renard the Fox had found a stage; he could become an actor in man's image.

35
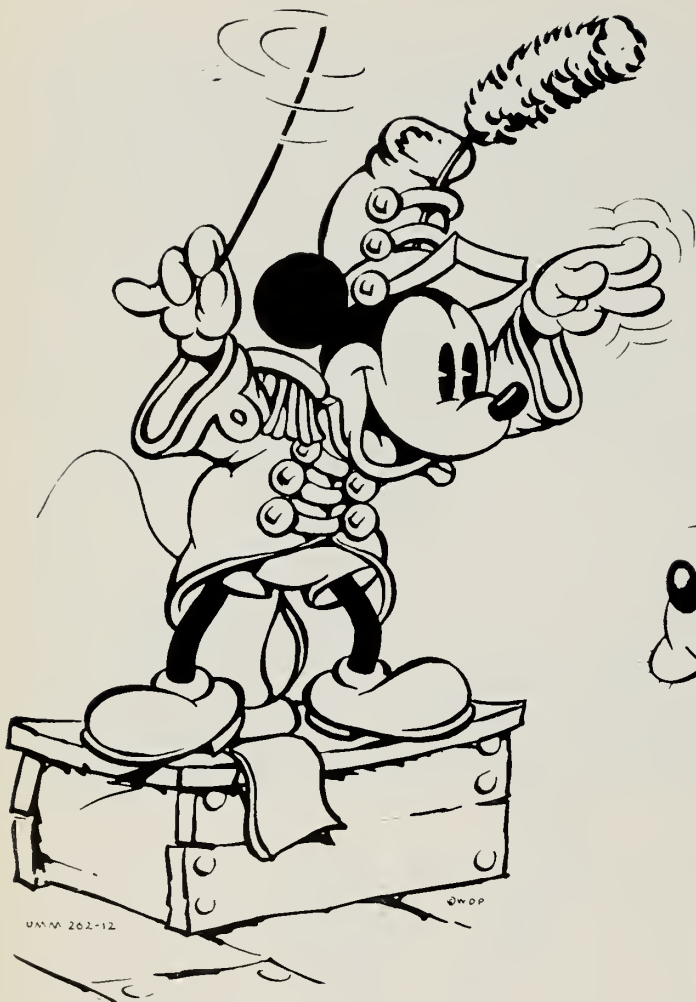
MICKEY MOUSE

GOOFY
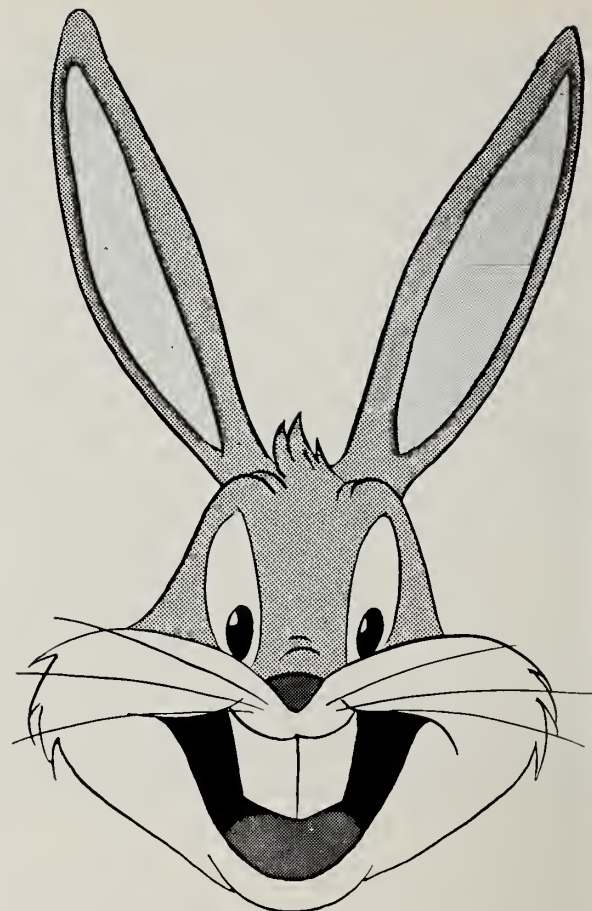
BUGS BUNNY
(© Copyright 1958 Warner Brothers Pictures, USA)

DONALD DUCK
(© Copyright Walt Disney Productions, USA)

As the cartoon films learned their first elementary
technical disciplines during the period 1915–28
(the maturer years of the silent film), the first
animal favourites began to emerge—Krazy Kat,
Felix the Cat, and eventually Mickey Mouse,
Donald Duck, Pluto and Bugs Bunny. The most
famous cartoon characters have always tended to
centre round the more familiar or domesticated
animals, since these are the easiest both to
characterise and to sentimentalise in human
terms. Not that the early cartoon characters
wasted much time on sentiment; that was to come

36

later. The first cartoons produced characters of wit rather than feeling drawn in quick, hard outlines; the shrewd calculation of Felix when landed in any tough situation or the good-humoured astuteness of Mickey Mouse. A new, light-hearted Bestiary soon grew up through the films, and both Felix and Mickey enjoyed fantastic adventures limited only by their artists' imagination.

Meanwhile, sound had come to revolutionise the photographic art of the film, to be followed shortly by a pack colour process (Technicolor) which offered the cartoonist the chance to experiment with *animated painting* as well as animated black-and-white outline drawings. The greatest pioneer of this style was Walt Disney. Along with other pioneers, he introduced to the screen the cartoon series with established animal characters and he used initially the simpler graphic style of strip cartoon based mainly on outlined figures and backgrounds.

FANTASIA

PINOCCHIO
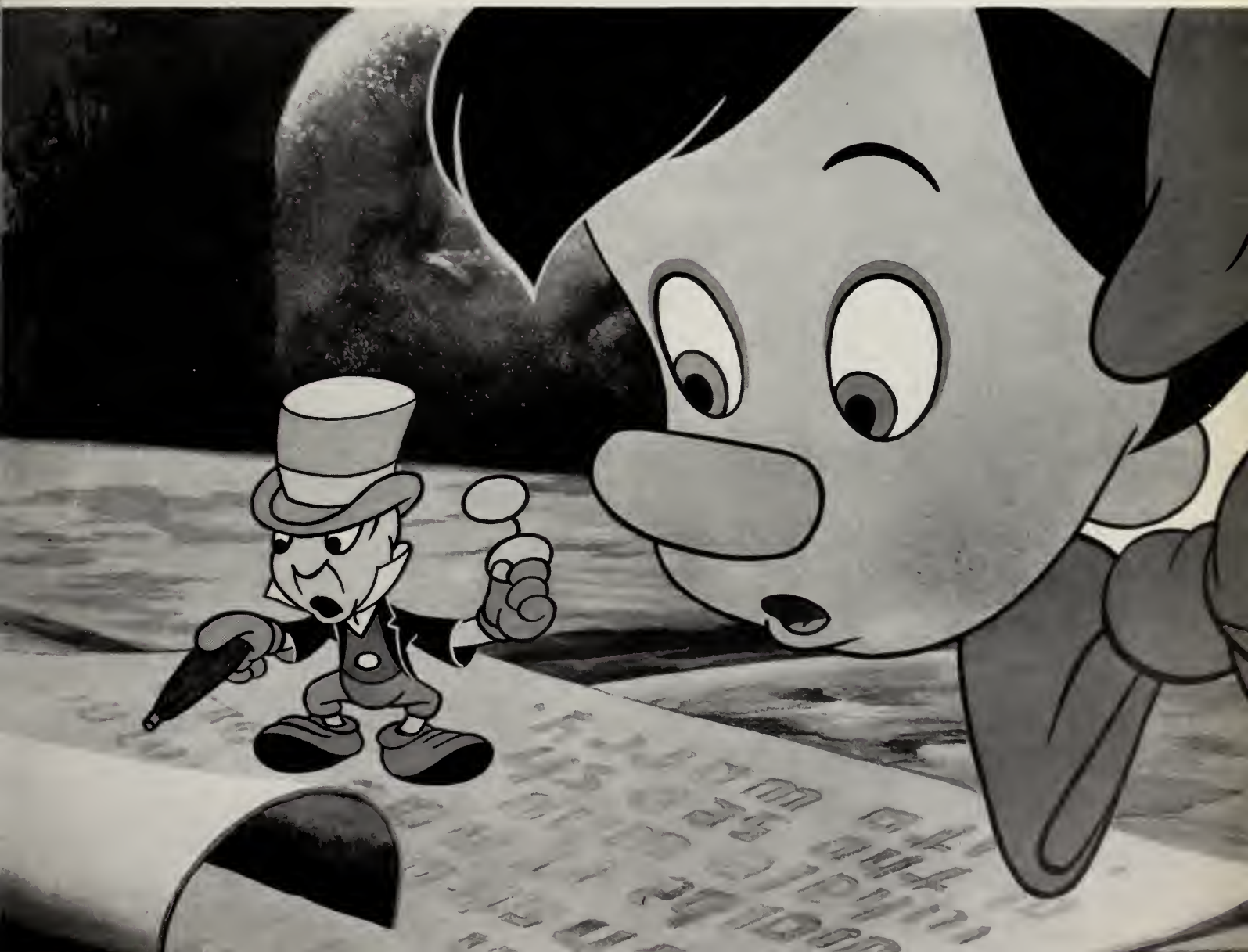
Walt Disney was primarily responsible for the first experiments in:
- —the development of well-timed visual gags co-ordinated with music;
- —the introduction of tonal values into the drawings;
- —the introduction of flat-colour design based on Technicolor's initial system.

In design, Disney, Fleischer and Sullivan looked increasingly to Europe, and especially to German folk art; the movement was towards greater sophistication in drawing, tonal values and the use of colour.

CINDERELLA
(© Copyright Walt Disney Productions, USA)

SYNCHRONISATION · An abstract film made in 1934 by Joseph Schillinger and Lewis Jacobs, with drawings by M.E.Bute (USA)

THE AVANT-GARDE LINKS ANIMATION TO CONTEMPORARY ART

The first contact made between the drawn film and the new forms in art was through the work of certain experimental film-makers interested primarily in abstract design and working on the avant-garde fringe of professional production in France, Germany and Great Britain during the period 1925–35, the period of the change-over from the silent film to the sound film.

BRAHMS' RHAPSODY, 1931 · Oscar Fischinger (Germany)
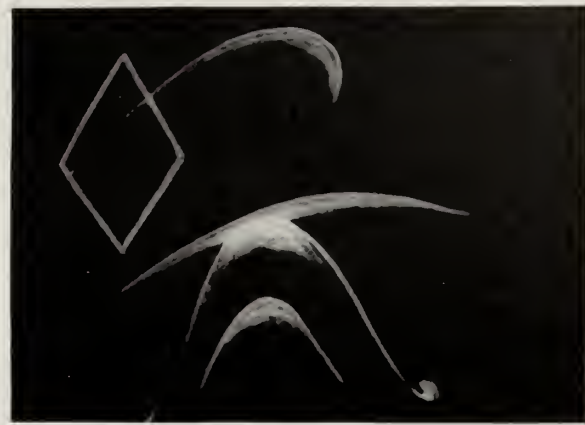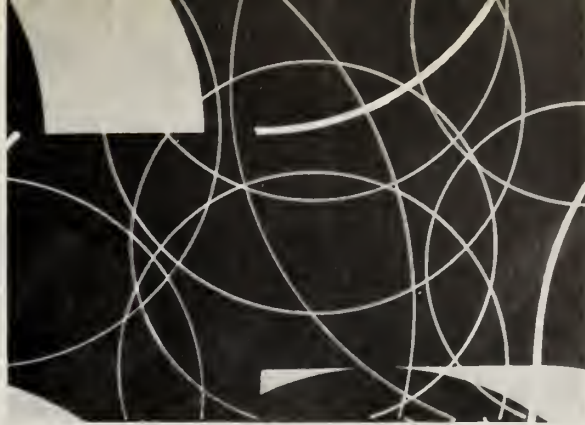
PLAGUE SUMMER, 1947 · Chester Kessler (USA)
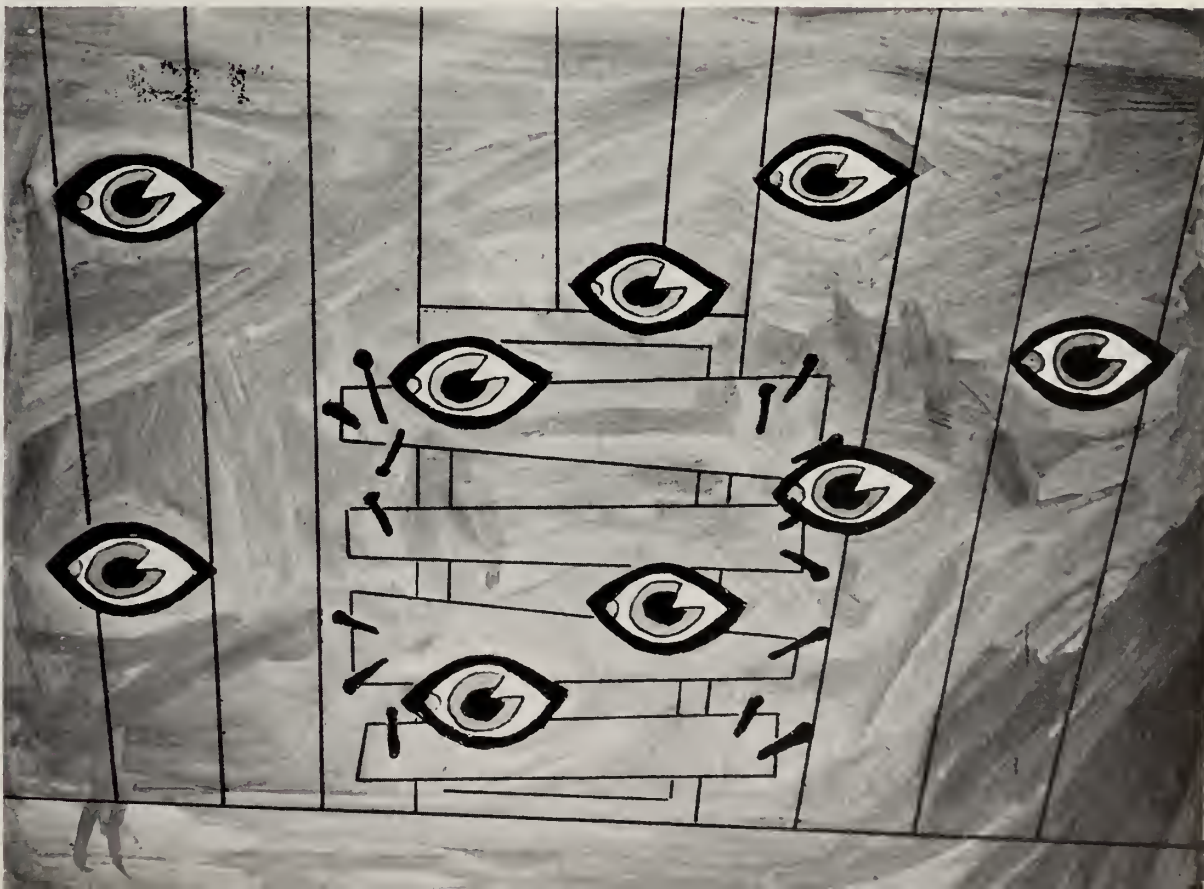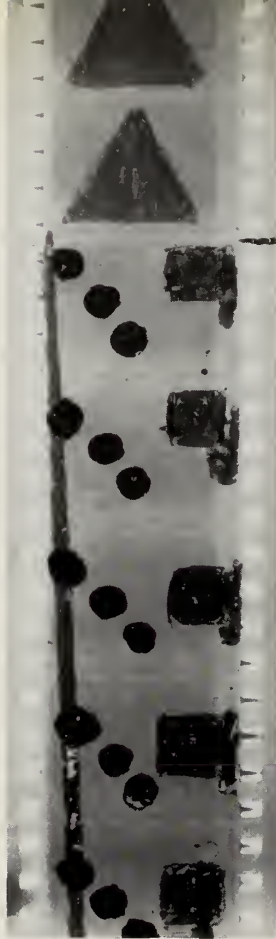
Hans Erni

E. W. Nay

Severini

Jean Cocteau

40   One Melody—Four Painters · H. Seggelke (Germany)
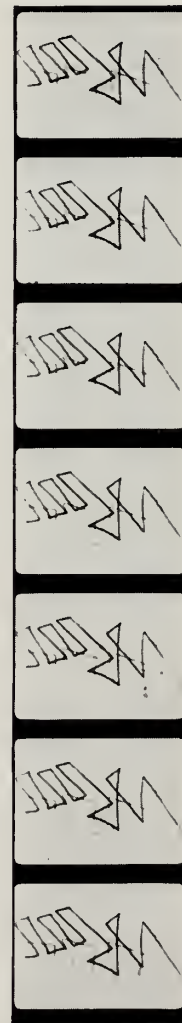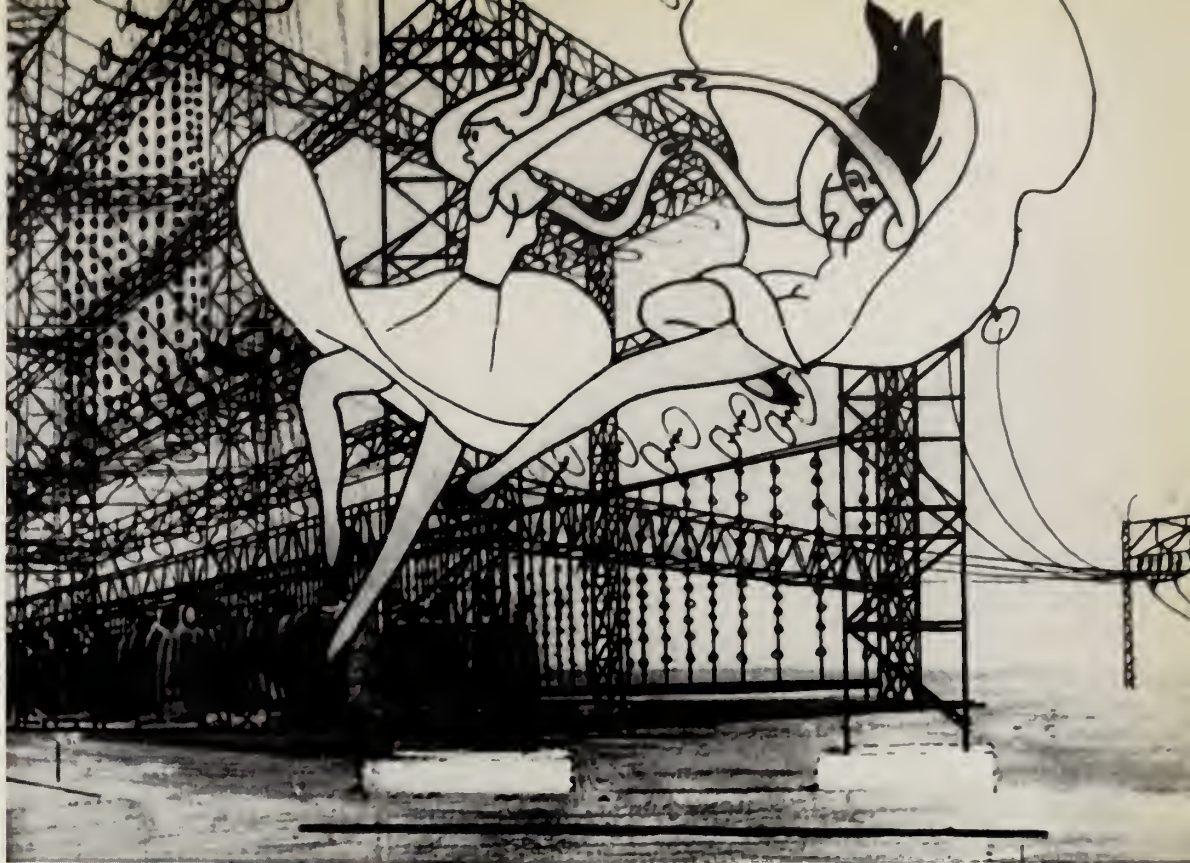
JOIE DE VIVRE, 1934 · Hector Hoppin and Anthony Gross (France) (National Film Archive)

RAINBOW DANCE, 1936 · Len Lye (Great Britain). The dancer is Robert Helpmann

CONTEMPORARY DESIGN IN PRE-WAR ANIMATION

Parallel with the development of the early animated cartoon came the greatest period of revolution and disintegration experienced in the whole history of art. But almost all cartoon films remained untouched by these radical changes in the conception of what constituted fine art.

Braque, Matisse and Picasso broke down the dead end of nineteenth-century representational and academic art: then they collected the fragments from the studio floor and put them back on

the canvas in new and challenging designs. They painted only the essentials, and they differed greatly among themselves as to what these essentials were. They fragmented their subjects and seized on whatever by purpose or accident appealed to their graphic sensibilities, their humour or their destructive impulse.

The public, quite oblivious of this revolution in the studios and art galleries of Europe, laughed at the caricature-characters of the strip cartoons and the comically humanised animals of the film cartoons skilfully designed to be executed with the minimum graphic effort. Simplified though they were, these figures were fundamentally representational.

The introduction of a more contemporary graphic style to popular animation began with an important film—'Joie de Vivre' (1934), designed by Hector Hoppin and Anthony Gross. But it remained an almost isolated example of its kind.

Only in the abstract work of the avant-garde did a whole series of films during the pre-war period attempt to bring a modern sense of design and colour to animation. This was principally the work of Len Lye, who in some of his films combined live action with animation.

3 · CONTEMPORARY STYLES
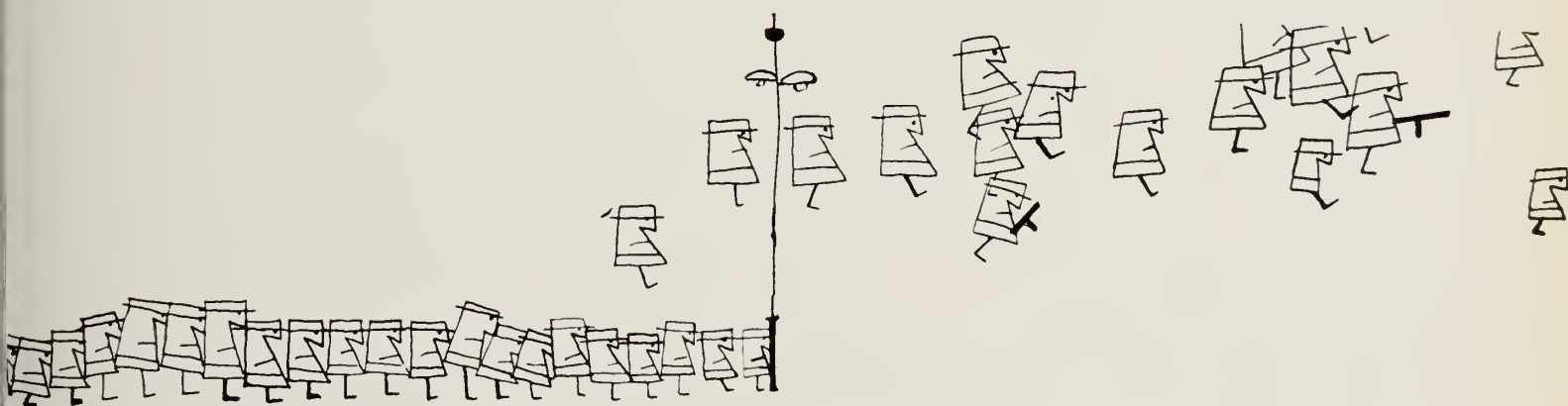
Drawing from THE GREAT JEWEL ROBBERY · Vlado
Kristl (Zagreb Film)

Drawing from FANTASIA · Stravinsky's 'Rites of Spring'. (© Copyright Walt Disney Productions, USA)

THE ANIMATED FILM · STYLES

The two extremes of art are naturalism and the abstract. Naturalism begins as a simple desire to copy the superficial appearance of a subject, so that it becomes as a drawing or painting immediately recognisible for what it is; the artist himself does not try to play any greater part in the *interpretation* of the subject than the camera does in a photograph. His skill is that of a recording instrument, no more.

In practice, the representational artist does modify the subject for the sake of graphic economy, and in modifying begins to add some degree of interpretation. He begins to select, to stress now this aspect, now that of the subject—what he regards as its salient features. The result is usually some kind of simplification, a cleaning-up of the diversities in the appearance of nature for the sake of formal values in line, colour and composition.

The animator has simplification almost forced upon him through the multiplicity of pictures that have to be drawn for each second of screen action. And the traditions of the 'lightning sketch' and the strip cartoon of the newspapers achieve the effects of naturalism in character and movement with the fewest possible deftly suggestive lines and the least amount possible of tonal values or moulding. He has to represent accurately not only the characteristic poses and gestures of his subjects but their movement in time and space.

44

The realistic style of drawing in comedy cartoons spread to many countries where animators were primarily concerned to entertain large audiences. In Asia, for example, it has been adopted by both China and Japan.

THE RED FLOWER · Shanghai Film Studio (China)

FIGARO AND FRANKIE
(© Copyright Walt Disney Productions, USA)

IMPRESSIONISM

Impressionism is usually regarded as a special development of naturalism in the treatment of a subject. Sir Herbert Read once described it as 'a prism held up to nature'. But it is a step in the direction of more formal values in art. It discovers the surface forms in nature and brings them into prominence. It grades the subject in terms of light and shade; it stresses the balance of colours. It rejects all irrelevances of detail in the passionate desire to achieve on canvas the impression of formal beauty that the subject has made on the artist.

Impressionism is inevitably stylised; the special nature of the artistic form matters as much to the artist as the actual nature of the subject, because the formal values themselves become a major part of his interpretation.

In animation, impressionism develops a softness and fluidity of movement, the gradual rather than rapid blending of colours and tonal values.

THE ANIMALS AND THE BURGLARS · Jiri Trnka (Czechoslovakia)

HOW THE MOLE GOT HIS TROUSERS · Zdenck Miler (Czechoslovakia)

THE LION AND THE MOUSE · Otto Sacher. Defa (Germany)

49

FORMALISM

There has developed in recent years a strong tradition of formalism in animation. Both backgrounds and figures are reduced to highly simplified, stylised outlines—the world drawn in terms of lines, squares, rectangles, circles and ovals. This, provided the subject lends itself to such drastic treatment, makes the animator's task of multiplying the pictures for the action very much easier, since the elements of movement are for the most part as simplified as the outlines. The figures dip and slide about without requiring more detailed forms of animation; they explode into action and then remain still.

In this way the animated film has made its gesture towards cubism. It deliberately exploits the two-dimensional delimitations of art and the relationship of moving forms, as seen, for example, in much Yugoslav animation.

DOCTOR IN THE HOUSE · Character model-sheet for television commercial. Larkins Studio (Great Britain)

CONCERTO FOR SUB-MACHINE GUN · Directed by Dusan Vukotič, designed by B. Kolar. Zagreb Film (Yugoslavia)
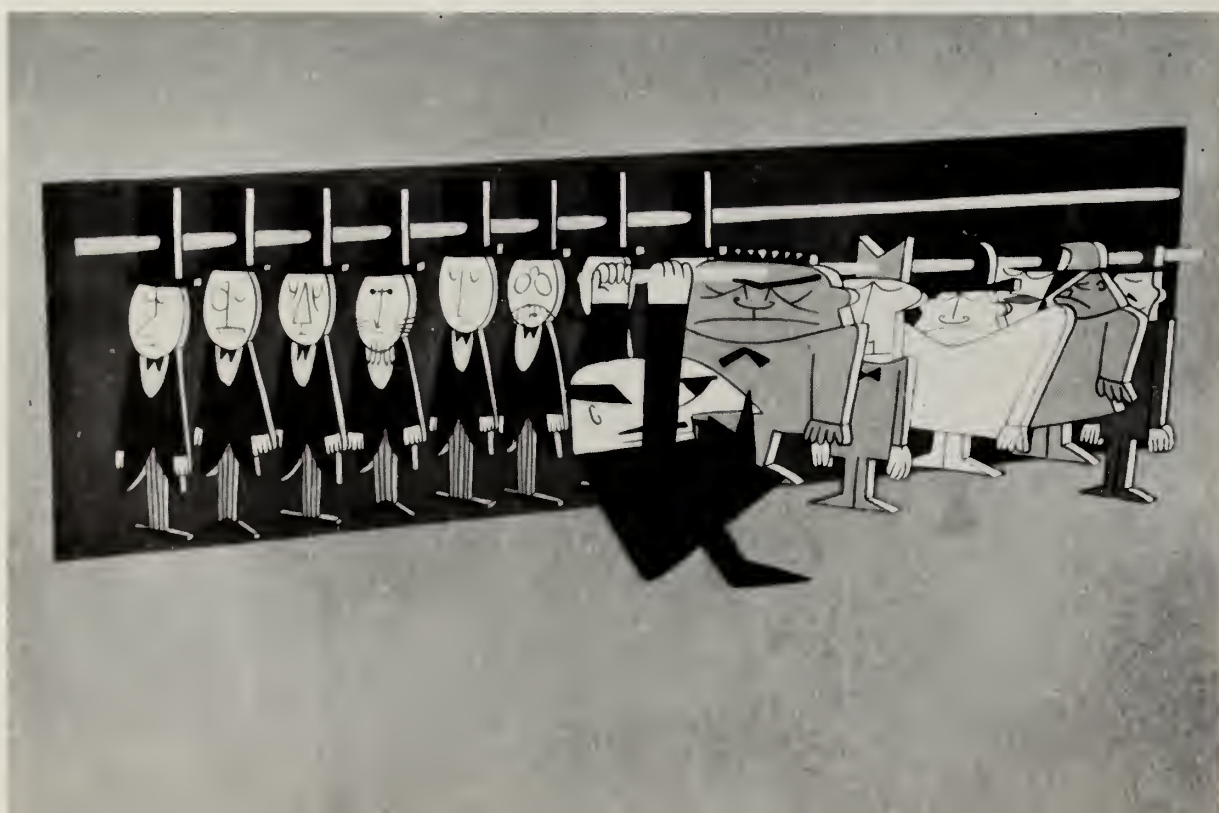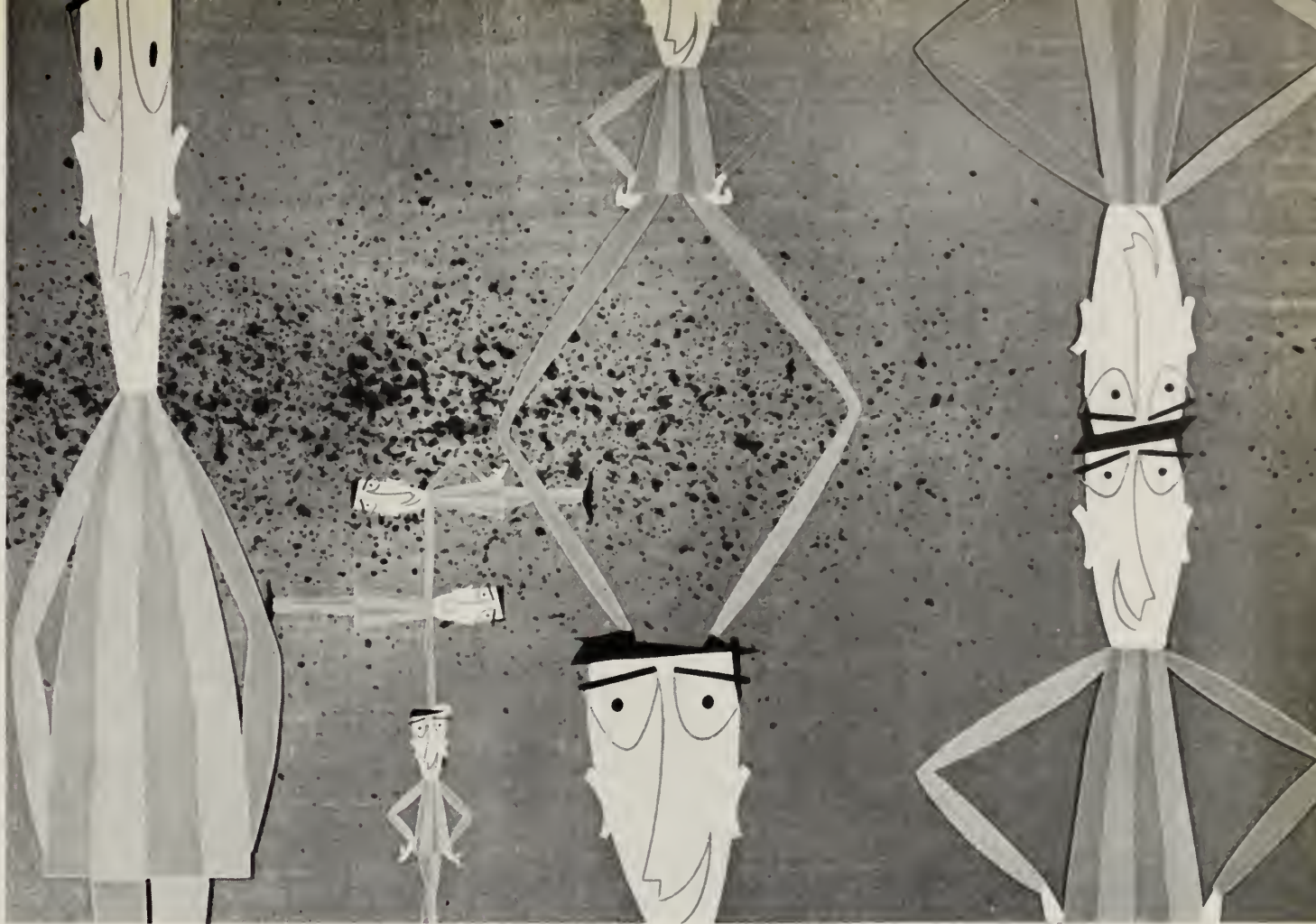
ALONE · Directed by V. Mimica. Zagreb Film (Yugoslavia)

AT THE PHOTOGRAPHER · Directed by V. Mimica; designed by A. Marks. Zagreb Film (Yugoslavia)

FLAT HATTING · Made by U.P.A. for the US Navy Flight Safety Section (© Copyright, United Productions of America)
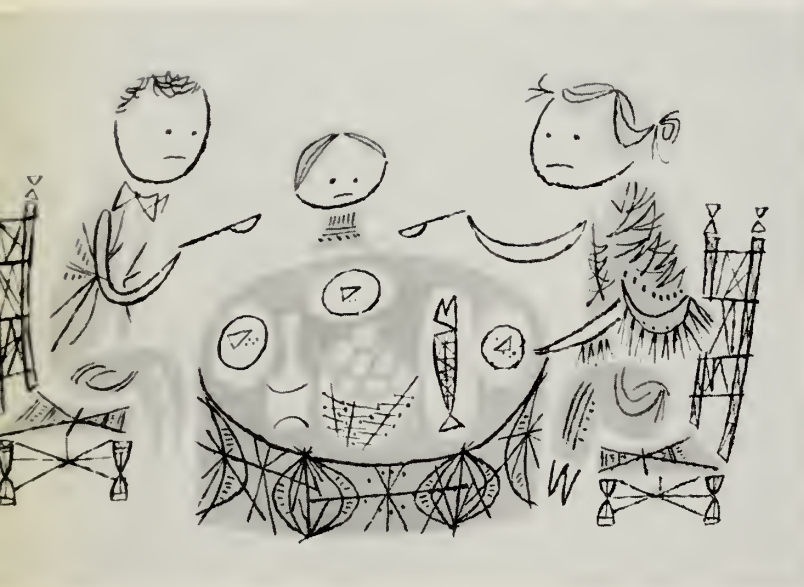
A Television Commercial. U.P.A. (USA)

THE REVENGE · Dušan Vukotič. Zagreb Film (Yugoslavia)

Television Commercial for Union Oil Company of California. Playhouse Pictures (U S A)

The high speed of production needed for television and the absence of colour in almost all transmissions have influenced producers to return to the more elementary styles of outline drawing and simple backgrounds for television cartoons. There is, generally speaking, little use made of tone in the drawings; the strong outlines and the quick, simplified movements are reminiscent of the period when cartoons first began.
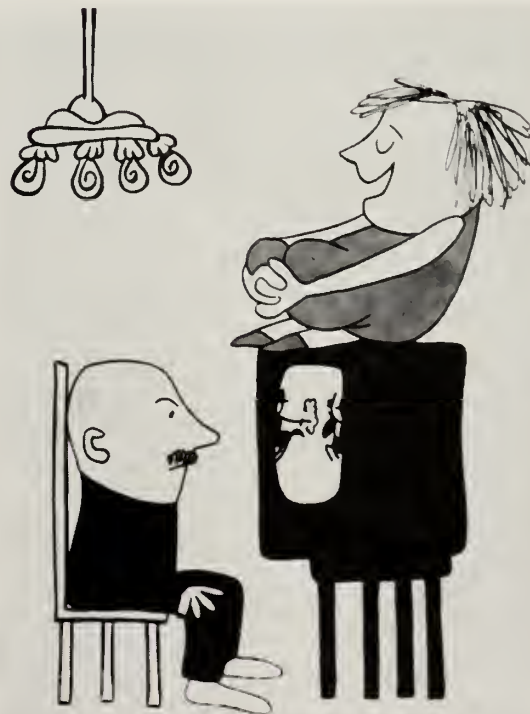
Television Commercial for Trewax. Playhouse Pictures (U S A)

53

THE ABSTRACT

Abstract art takes the purely formal values, some of which are present in the roots of nature, and makes these values the basis of art. The result is that forms and colours become themselves the subject of art, bearing little or no relation to the superficial appearance of nature as we normally observe it, except in such patterns as crystals or butterflies' wings, or the symbols invented by scientists to represent the inner structure of molecules. Abstract art implies that beauty exists purely in compositions and in the relationships of patterns and colour.

Design from an abstract film. R. Miller (Brazil)
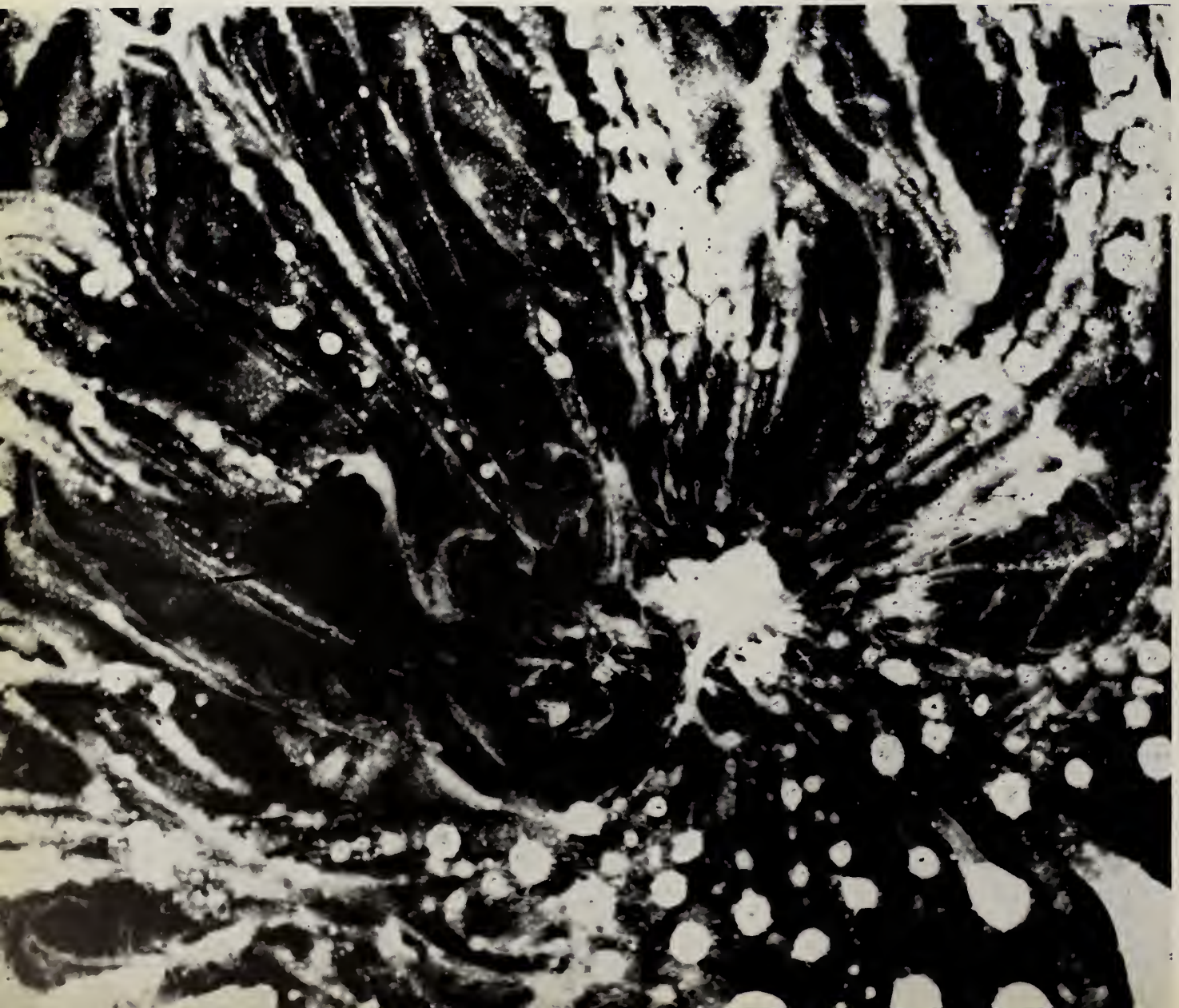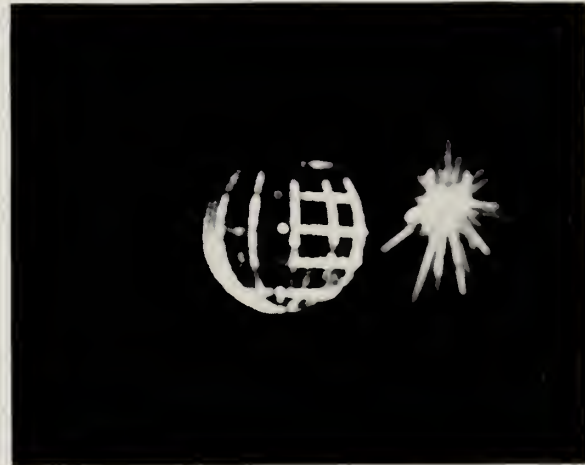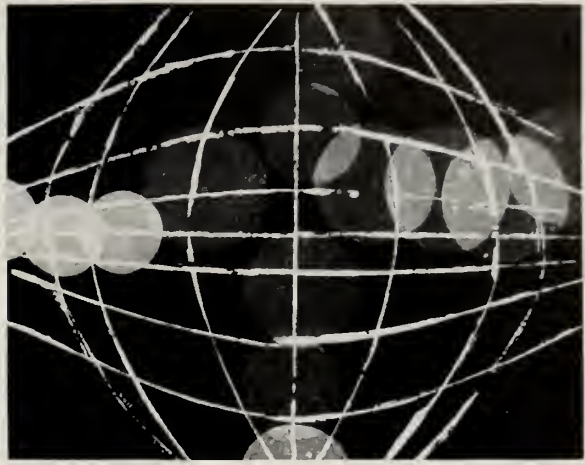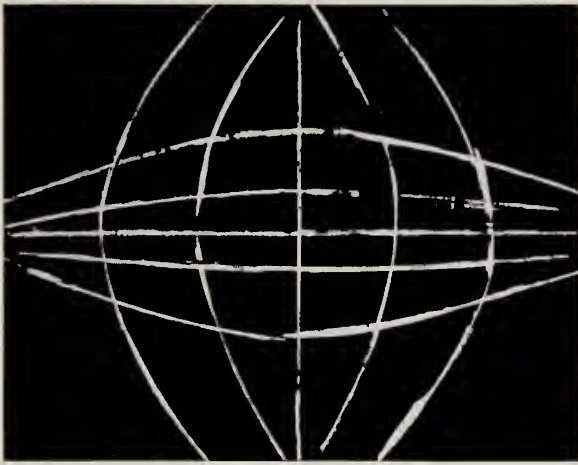
Opening title for a television programme sponsored by General Motors. Abe Liss (USA)

Animation extends this intellectual concept of visual beauty by adding mobility to its form. It enables abstract art to exist in time as well as space.

55

THE INSPECTOR GOES HOME · Directed by V. Mimica;
designed by A. Marks. Zagreb Film (Yugoslavia)

THE ADVENTURES OF ★· John Hubley. Storyboard Inc (USA)
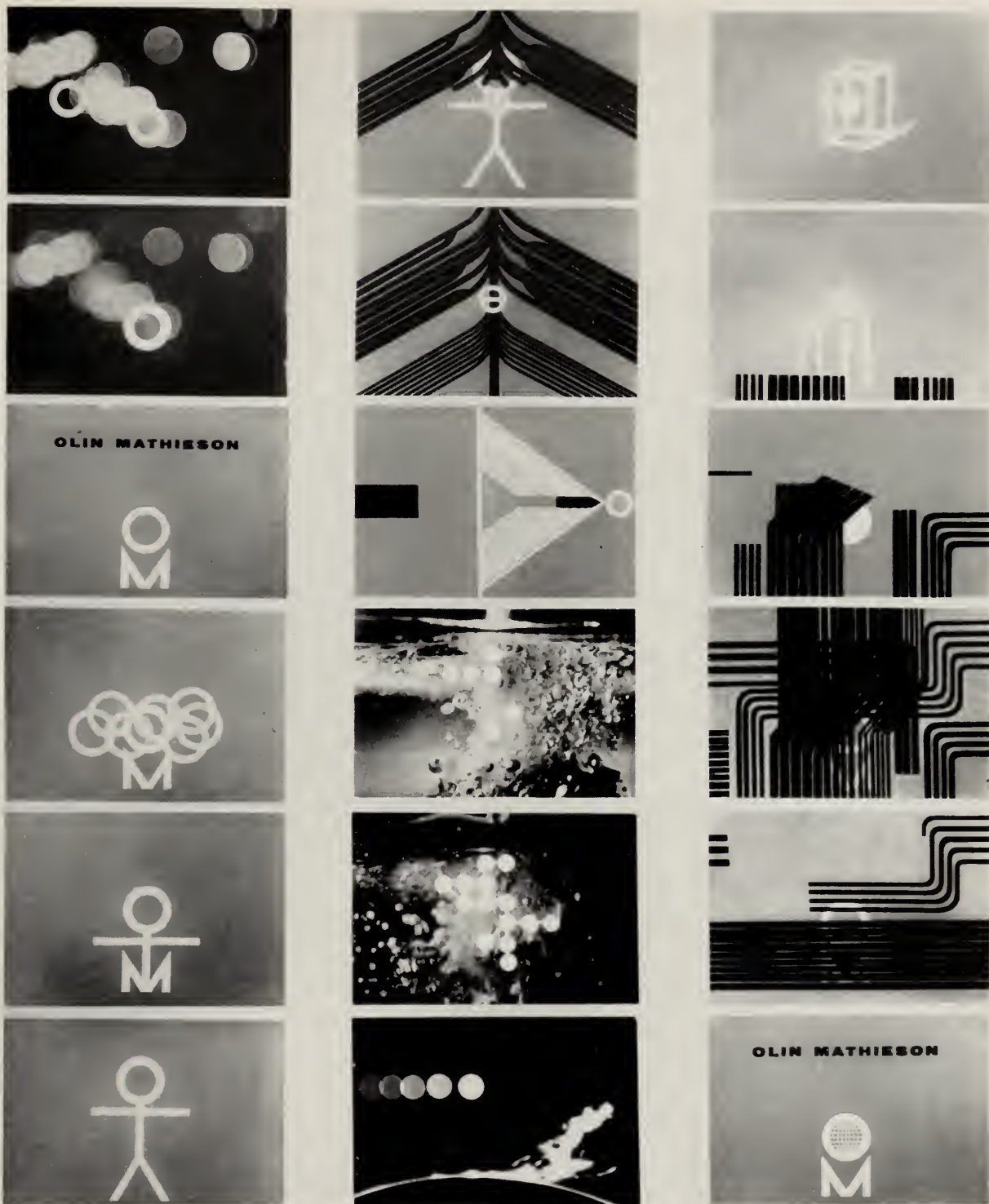
Olin Mathieson Corporate Presentation for Television
Design, Saul Bass; animation, Playhouse Pictures (USA)
This appears at the beginning of the Olin Mathieson sponsored television
series SMALL WORLD, and indicates the firm's range of activities in symbols
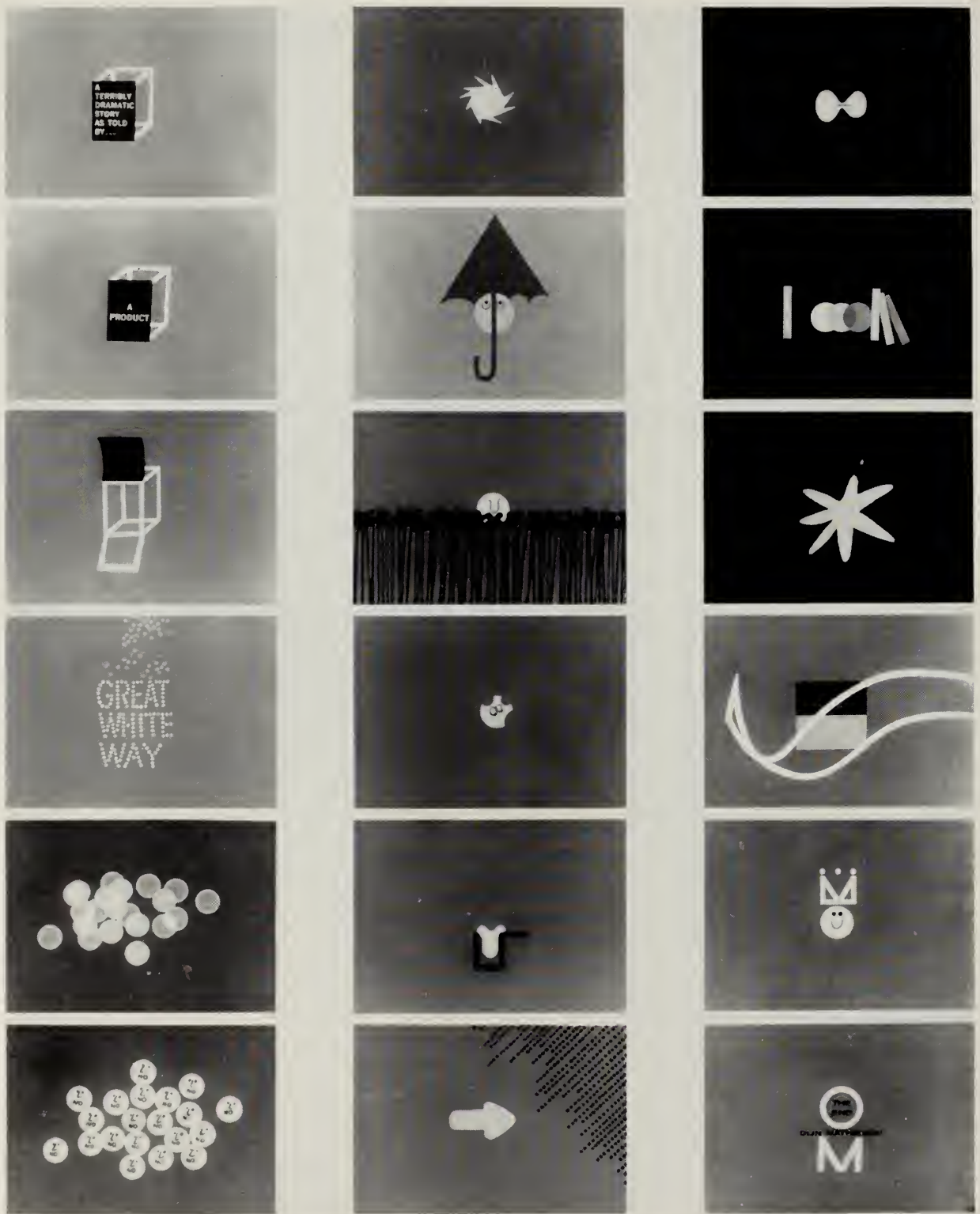
Olin Mathieson T V Packaging Commercial · Design, Saul Bass; animation,
Playhouse Pictures (U S A)
Indicates the range of packaging materials and their functional suitability

4 · THE WORKSHOP
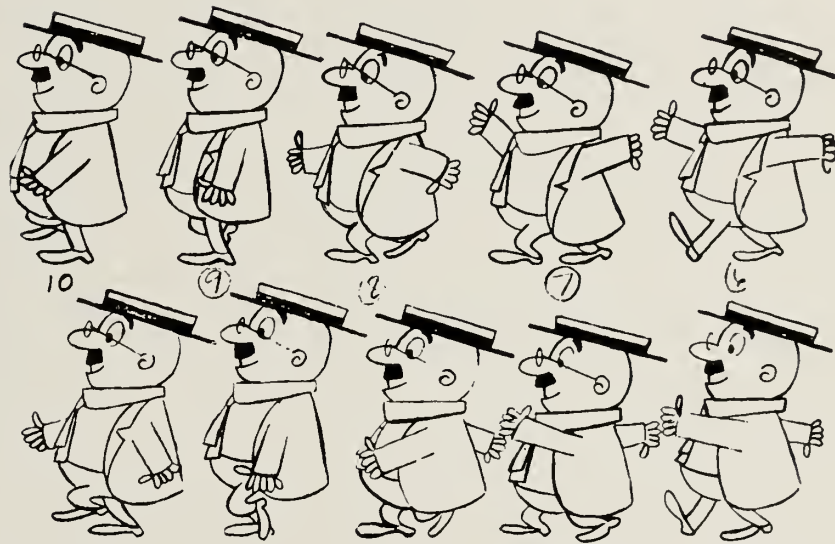
Phases of animation for the U.P.A. character, Milton Muffet

An animated film begins, like any other, as an idea
—an idea for entertainment, an idea to meet the
needs of a sponsor who wants a film for promotion
or instruction, an idea for an experiment in the
medium itself which the artist conceives without
any immediate thought of profit. Whatever need
the film serves—entertainment, education, in-
formation, advertising, experiment—the initial
idea behind it will soon find its way on to paper in
the form of words and sketches.

From these preliminary trials emerge the
finished script and the storyboard, which are the
normal blueprints for an animated film.

The *script* for an animated film describes in some
detail the action that the pictures will present and
what will be heard on the accompanying sound-
track, especially any dialogue, commentary and
important sound effects. The *storyboard* shows the
action on the screen in the form of a break-down
in picture-strip form, with not less than a hundred
pictures representing the key points in the flow of
the action during ten minutes of screen time.
Sometimes there may be as many as thirty or
forty drawings showing every stage in a complex
action lasting, for example, only one minute. The
nature of the action also determines the number of
storyboard sketches required.

So the storyboard provides the first visual
choreography for the film, the first exploratory
expression of the animator's style as it will be
realised later on the screen in the finished film.
But it is a *still* thing; only lines, arrows and odd
words of description indicate future movement. A
storyboard is no more a film than a strip-cartoon.
It is a means towards a film.

60
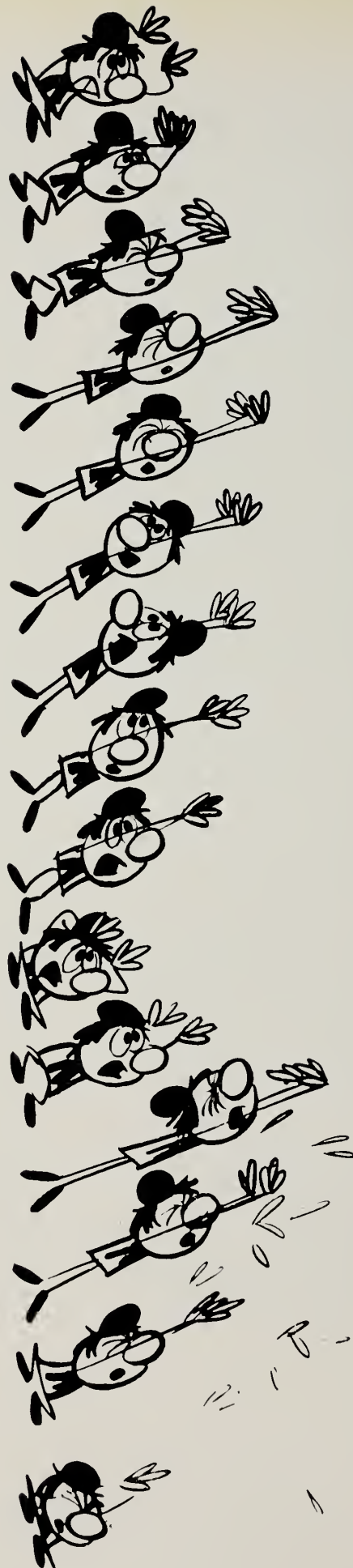
FOO FOO · A Halas and Batchelor character.
The drawings represent the number of anima-
tion phases required for one second of action

Pages 61 to 66 show the full storyboard for a
ten-minute colour cartoon, FOR BETTER,
FOR WORSE. Made by Halas and Batchelor for
Philips of Holland. The film satirises television
viewing habits
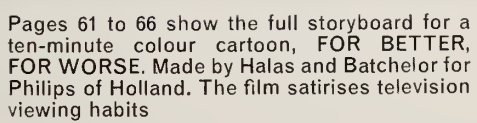
Rough colour sketches. FOR BETTER, FOR WORSE. Halas and Batchelor for Philips of Holland (Great Britain)

Once the continuity of story and action has been determined, the next phase is the introduction of colour continuity through rough coloured sketches. The general design and flow of the film as a whole controls the nature of each individual colour sketch, because colour seen in action and movement reveals different qualities from the qualities possessed by colour in a static composition.
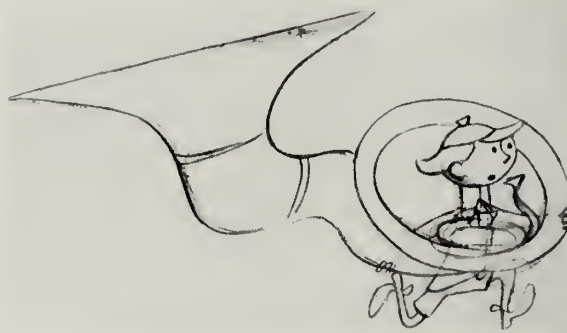
When the animator is sure of the main line of his action and the nature of his principal characters, he brings the drawings that embody his story and actors to life.

There is all the difference between a figure drawn in a series of static poses and a figure that actually moves. In some of the early cartoons a live performer dressed like the character in the cartoon would be filmed in motion and his movements subsequently traced frame by frame as a guide to the animators. But what a cartoon figure does and a living creature does can never be the same thing. The more 'natural' or representational the movements of a drawn figure the more awkwardly artificial the result appears on the screen. All the laborious copying from life is wrong in principle. A drawing is an artificial thing, and it requires correspondingly artificial movements. Then, and then only, does it appear 'natural'.

68

The actual characterisation of a drawn figure is worked out with very little regard for what its opposite number in real life might do. First of all it is simplified to what is essential for its dramatic needs, for a cartoon character cannot express more than one thing at a time. It has no psychological complexity, though it can often achieve great subtlety of expression along its one-track line of character—whether it be an animal-type or a human-type figure. But the characters of cartoon are all one-track characters—Felix the Cat, Mickey Mouse, Donald Duck, Tom and Jerry, Foo Foo and Mister Magoo.

Character drawings for Mister Magoo. U.P.A. (USA)

Character drawing for the Viennese
psycho-analyst in THE VIOLINIST.
Ernest Pintoff (U S A)

The preparatory sketches for effective cartoon characters anticipate their flexibility of outline, forecasting an easy graphic movement through from one characteristic pose to the next. These supple outlines flow from one position to the next, always bearing in mind that in all but the most highly personal films a team of artists is needed to complete the thousands of drawings that will give the characters life. This team, graded as key animators and assistant animators, needs to have a sympathetic understanding of the characters, and this includes understanding the nature and mobility of the outlines through which the characters will for the most part express themselves. Sympathetic music and the imaginative use of voices help; but these add another and quite separate dimension to the character; they cannot cover up what is essential to good animation – effective design and effective movement.

The advance sketches, therefore, explore the character itself and discover the most economical outlines that will express his range of feeling and reaction in the story, while at the same time giving him a visual style that belongs to the film as a whole. A cartoon character has to win his audience without any of the initial advantages of being flesh-and-blood like themselves, which the live actor or actress or living animal possess. This is why most entertainment cartoons have used caricatures—on the whole it seemed easier to excite laughter than sympathy through moving drawings. Only more recently has the range of animation subjects widened to include certain forms of serious or sympathetic characterisation. In designing a serious or comparatively straight human character, the animator emphasises boldly the kind of person he is.

Although the figures succeed primarily as simplified character-drawings and not as naturalistic studies from life, they must bear some relationship to real life, however limited, so that they can attract or amuse their human audience. So most cartoon characters reflect or exaggerate certain immediately recognisable human characteristics. Some familiarity with the animals he draws is essential to the animator, though he isolates just so much as he needs from his real-life models and forgets the rest in his search for what will be effective for comedy or drama.

71

Character drawing of a woman for THE VIOLINIST, and a close-up sketch of the main character. Ernest Pintoff (USA)

The principal character in
THE VIOLINIST. Ernest Pin-
toff (USA)
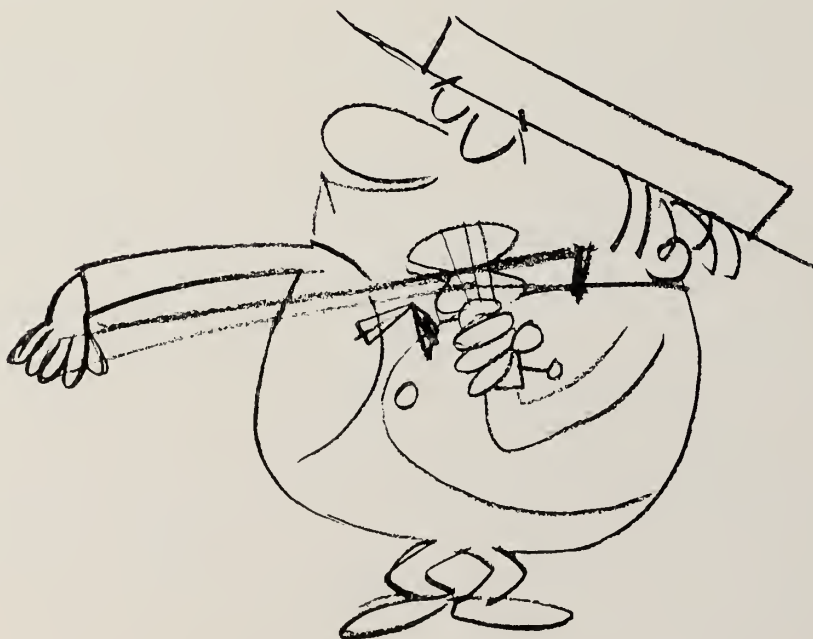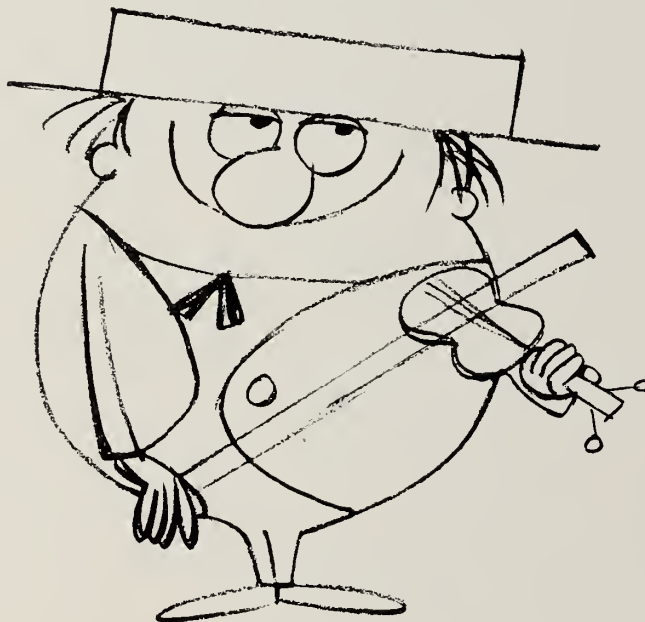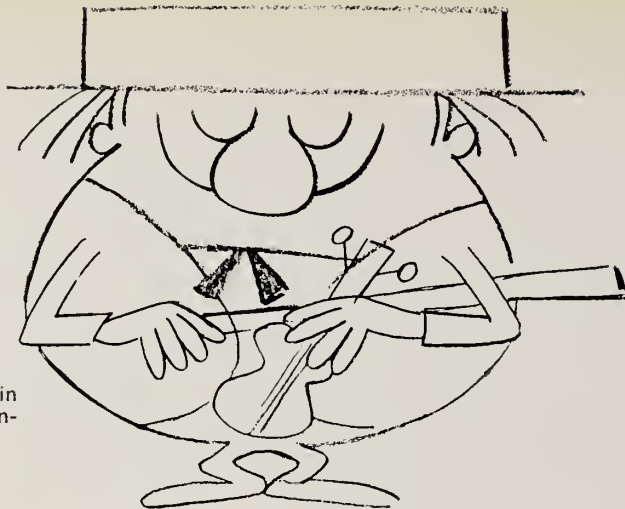
In some of the best cartoons, the characters are so stylised that they are quite literally 'figures of fun', nonsense figures. They are visual jokes rather than beings, moving blobs, patterns, shapes and lines, with voices that are little more than sound effects. Their humour is their own, as inde-finable as an embryo, or the passionate wrigglings of a one-line worm. They can expand, contract, pop and burst in synchronisation with the strange noises devised for the sound-track. They have freedom of being and are the purest cartoon there is, apart from the abstract film itself.

Finished drawing for THE VIOLINIST. Ernest Pintoff (USA)

73

Completed drawings from
THE INTERVIEW, Ernest Pintoff (USA)

The scale of all figures in the film is carefully worked out. The relative size of one character to another, and of all of them to the background, does not normally correspond to the proportions of real life. Heads may be much larger in proportion to the rest of the body; feet may be enormous, the eyes huge. Part of the graphic characterisation may turn evil characters into menacing giants or scuttling dwarfs. But scale they all have as drawings, and their scale is part of their character.

Scale drawings from a film project entitled **THE LEOPARD LOST HIS SPOTS**. Halas and Batchelor (Great Britain)

75
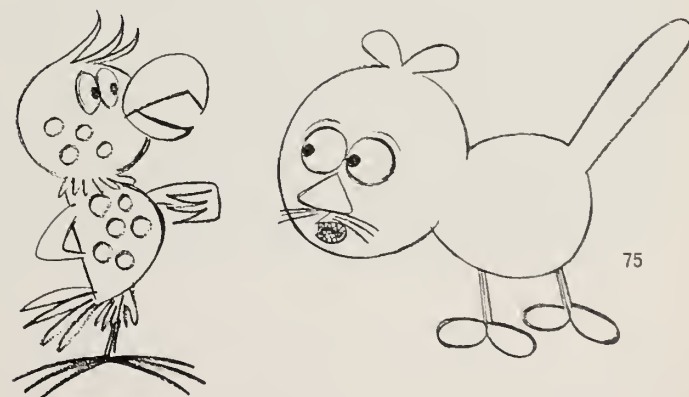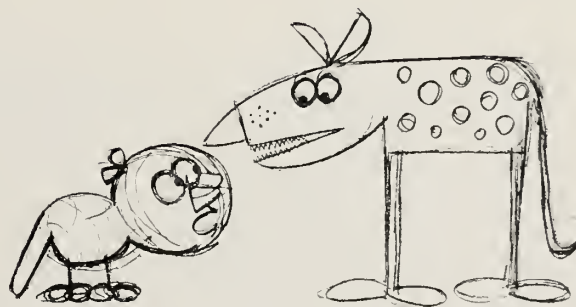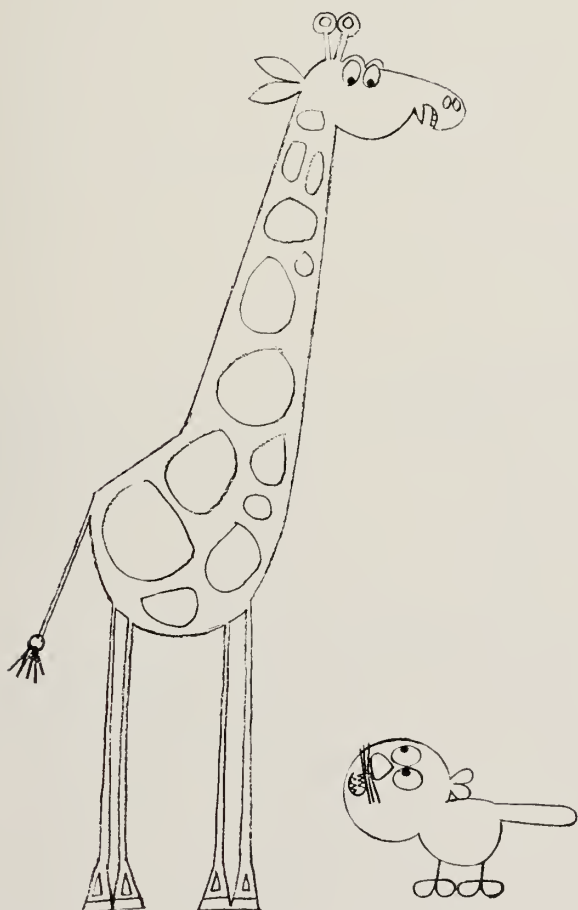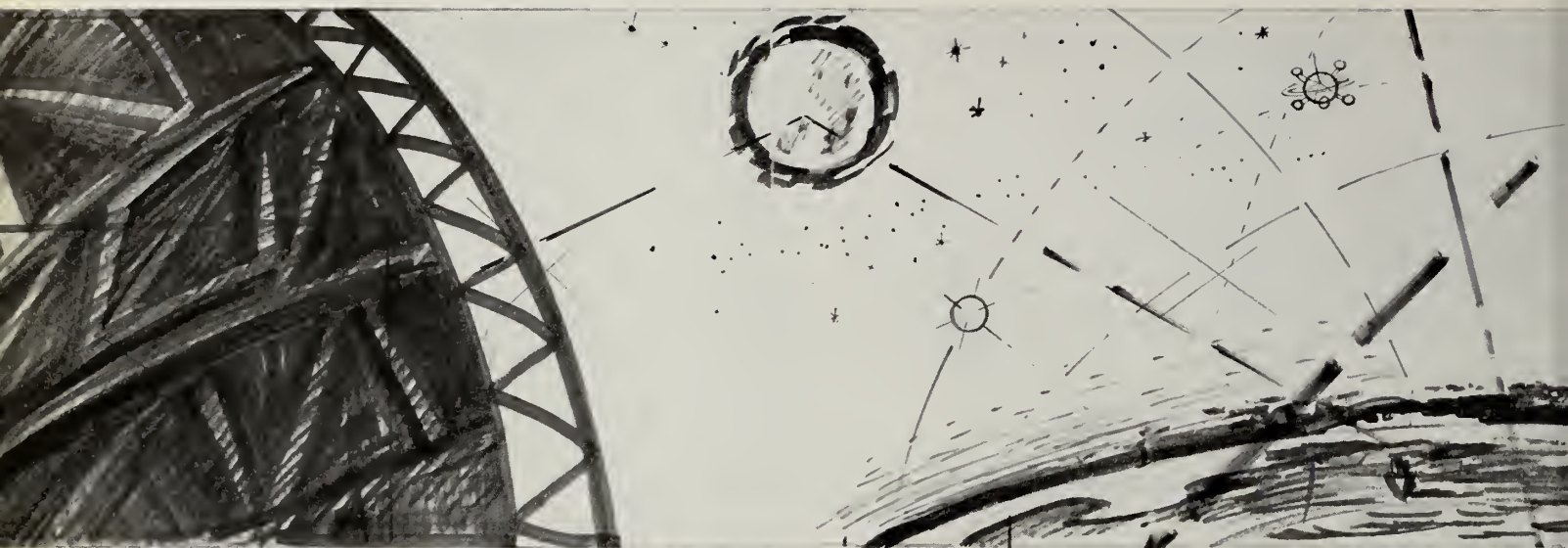
Pages 76 to 78 show working lay-out sketches for the guidance of artists. Part of the preparatory work for FOR BETTER, FOR WORSE. Halas and Batchelor (Great Britain)

Whether the film needs some degree of accuracy or not in its backgrounds, the design of the settings shares the same graphic style as that of the characters. In many forms of animation, accuracy in the drawing matters a great deal—in industrial and technical films, for example—though for clarity certain simplifications are necessary.
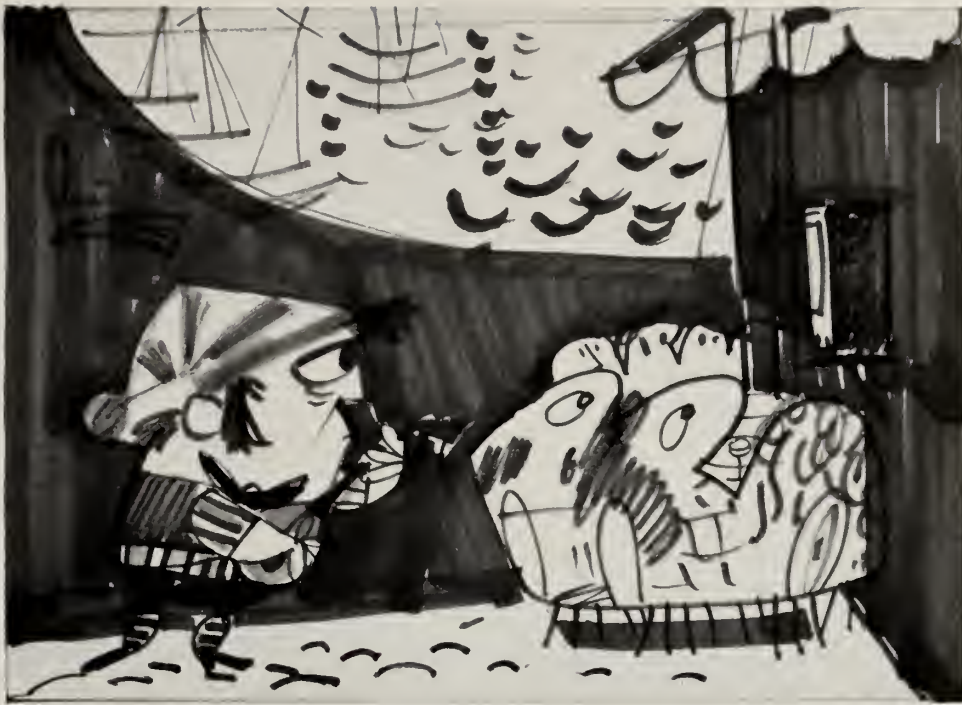
The sketches show various nationalities looking at each other through television
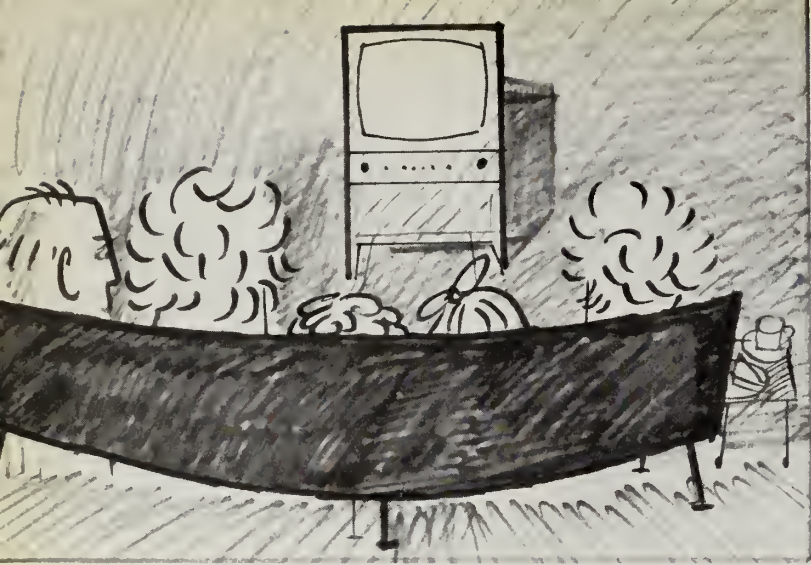
Atmosphere drawings. Groups watching television
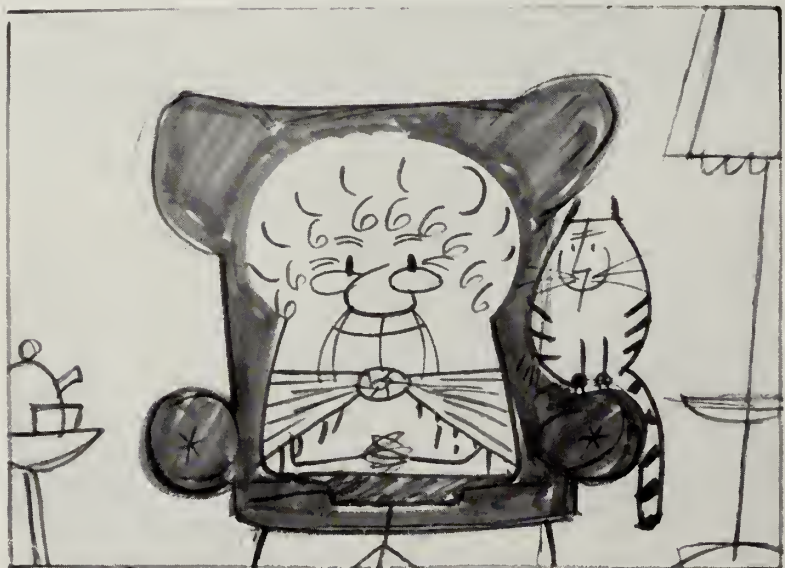
A story sketch, from a series outlining the basic action, showing Donald hunting in Mathmagical Forest from the Walt Disney picture, DONALD IN MATHMAGICLAND

A styling sketch of the Mathmagic Forest to establish the mathematical idea

A styling sketch of Greek architecture to set the atmosphere in the comparison of mathematical forms in construction (© Copyright Walt Disney Productions, USA)
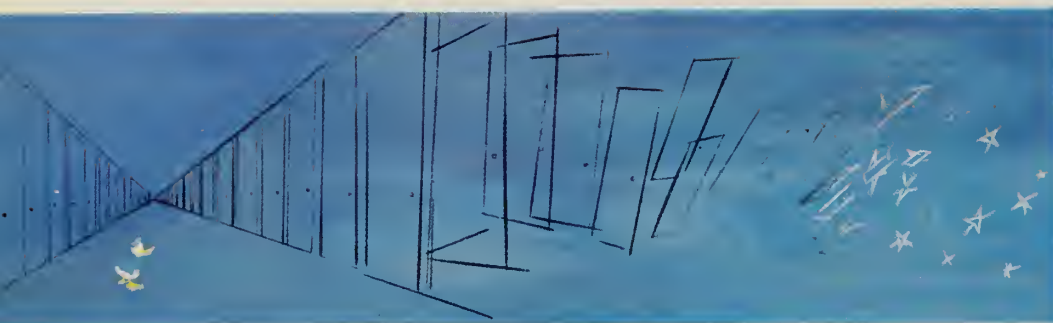
Story sketch. Donald finding his way through
the maze of mathmagical forms

Preliminary art work for DONALD IN MATHMAGICLAND
(© Copyright Walt Disney Productions, U S A)

Styling sketches. The weird mathematical
forms found in Mathmagic Forest

Styling sketch. A rough rendering of colour and style to be
used in the finished background of the picture

A styling sketch. This is one rendering of the many styles tested to find the right effect for presenting a rocket launching

Preliminary art work for MAN IN SPACE
(Copyright Walt Disney Productions, U S A)

Atmosphere sketches, with clean, sharp styling

Styling sketch. Forms and effects in outer space

An important development in the pictorial aspect of animation has been the elimination of the hard outlines that emphasise and isolate the figure. This gives the total picture the fluidity of a painting in movement. A pioneer of this style and method of work is John Hubley.

Animation drawings from MOONBIRD. John Hubley. Storyboard Productions (USA)

82

Pages 83 to 86 show PRELUDE POUR ORCHESTRE, VOIX ET CAMERA
Direction, animation, painting and music by Arcady (France)
This film is based on a poem by Juan Liscano, 'Fille de la Mer et de la Nuit'.
'Wandering in an infinite universe but imprisoned in himself, man can only
seek justification in the hopeless search for perfection.'

Aready uses special camera equipment with variable speed controls that allow him to film in a predetermined rhythm phenomena such as smoke that cannot be filmed by means of stop-motion photography.

He also frequently uses a mechanical adaptation of the cathode ray oscillograph called the *traceur d'ectoplasmes*. This enables him to combine special lighting effects with his static backgrounds, such as fantastic landscapes which are designed either in a single plane or in a series of planes set up in depth, the so-called multiplane system.

The lighting effects originate from a coloured luminous spot which is broken up and projected onto an oscillating mirror which reflects the resultant rays onto a translucent screen, where they become integrated with the static backgrounds. The cyclic movements of the lighting effects are filmed phase by phase using a stop-motion camera technique, which creates an evolving animation in the total image.

A rich accumulation of textures is achieved in Aready's films by interposing in the trajectory of the light source screens and masks which are themselves subject to controlled motion. The total flow of movement remains highly flexible and can be combined with other visual elements, such as painting, kaleidoscopic images and drawn animation.

83
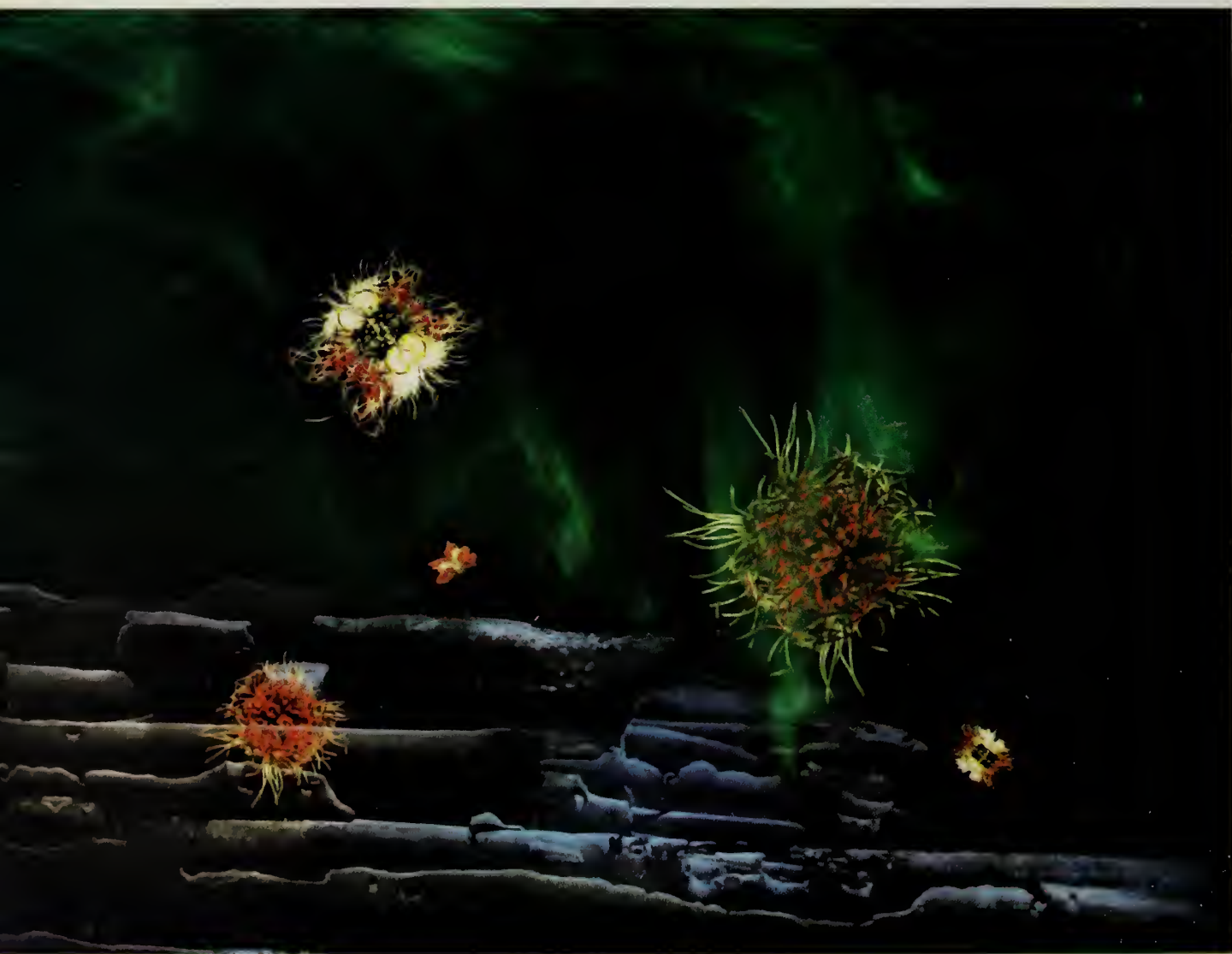
The Yugoslav artist Vlado Kristl of Zagreb Film
adopts yet another style: while the figures are
outlined, they are none the less closely integrated
in style and colour to the picture as a whole, and
the background is usually dominant.

87

Designing for wide screen creates additional problems for the artist. If he is to take advantage of the new screen ratios, the designer has to realise that there are great dramatic opportunities for him to develop in the sheer magnitude of the screen.

THE SHRIKE · Title design by Saul Bass for Jose Ferrer—Universal-International production (USA)
The opening frames show a pair of scissors which are then grasped by a hand. Gradually a strip containing the credits for the film moves down into the frame. Each credit is snipped off —after passing through the scissors
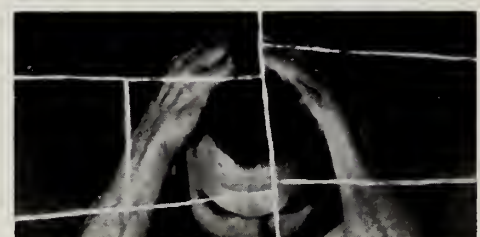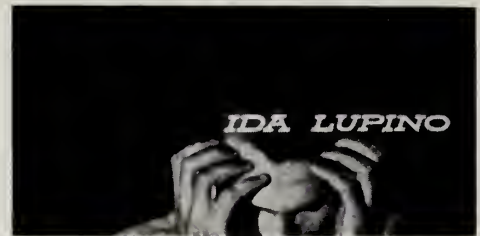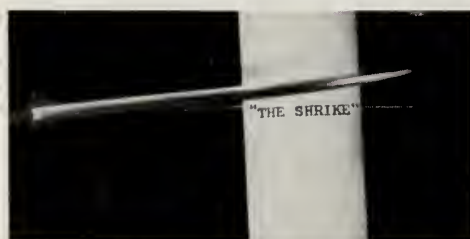
THE BIG KNIFE · Title design by Saul Bass for the Robert Aldrich—United Artists production (USA)
The title opens on a black screen showing the top of a man's head. As the camera pans down slightly, one sees that he is holding his head with his hands. His gestures reveal inner torment. The titles appear; immediately prior to the last credit, the screen cracks, and the cracks widen to form a completely white screen on which the last credit appears
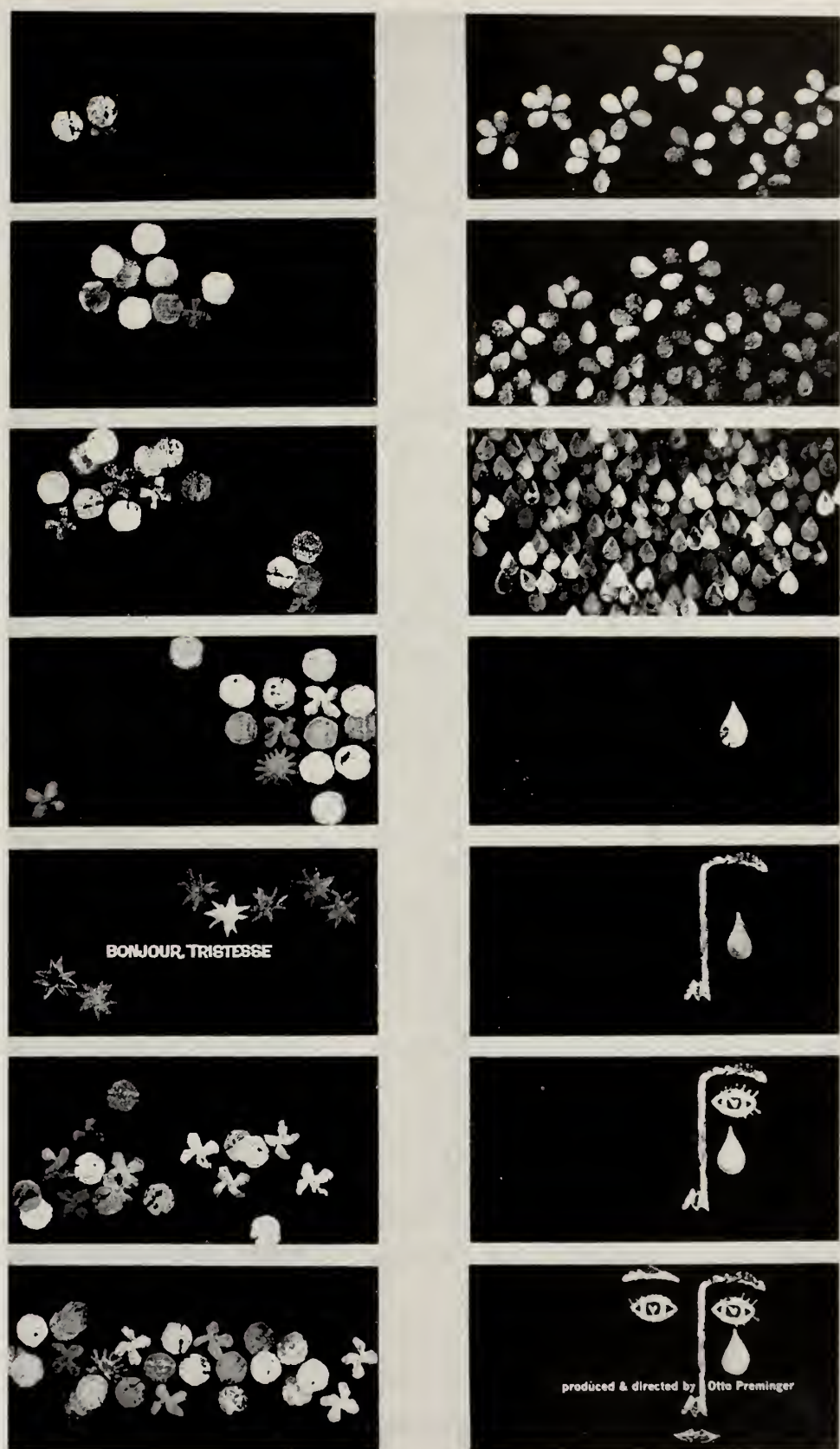
BONJOUR TRISTESSE · Title design by Saul Bass for the Otto
Preminger—Columbia film
The title was intended to convey in abstract terms the diverse moods
of gaiety and sadness in the film. It opens with gaily coloured forms
breaking in against a black background, to gay music. As the mood
and the music change, so the colours deepen and the forms become
more flower-like with dropping petals. These petals dissolve until
only one is left. From this forms a face and the petal becomes a
tear. The credits appear intermittently throughout this development
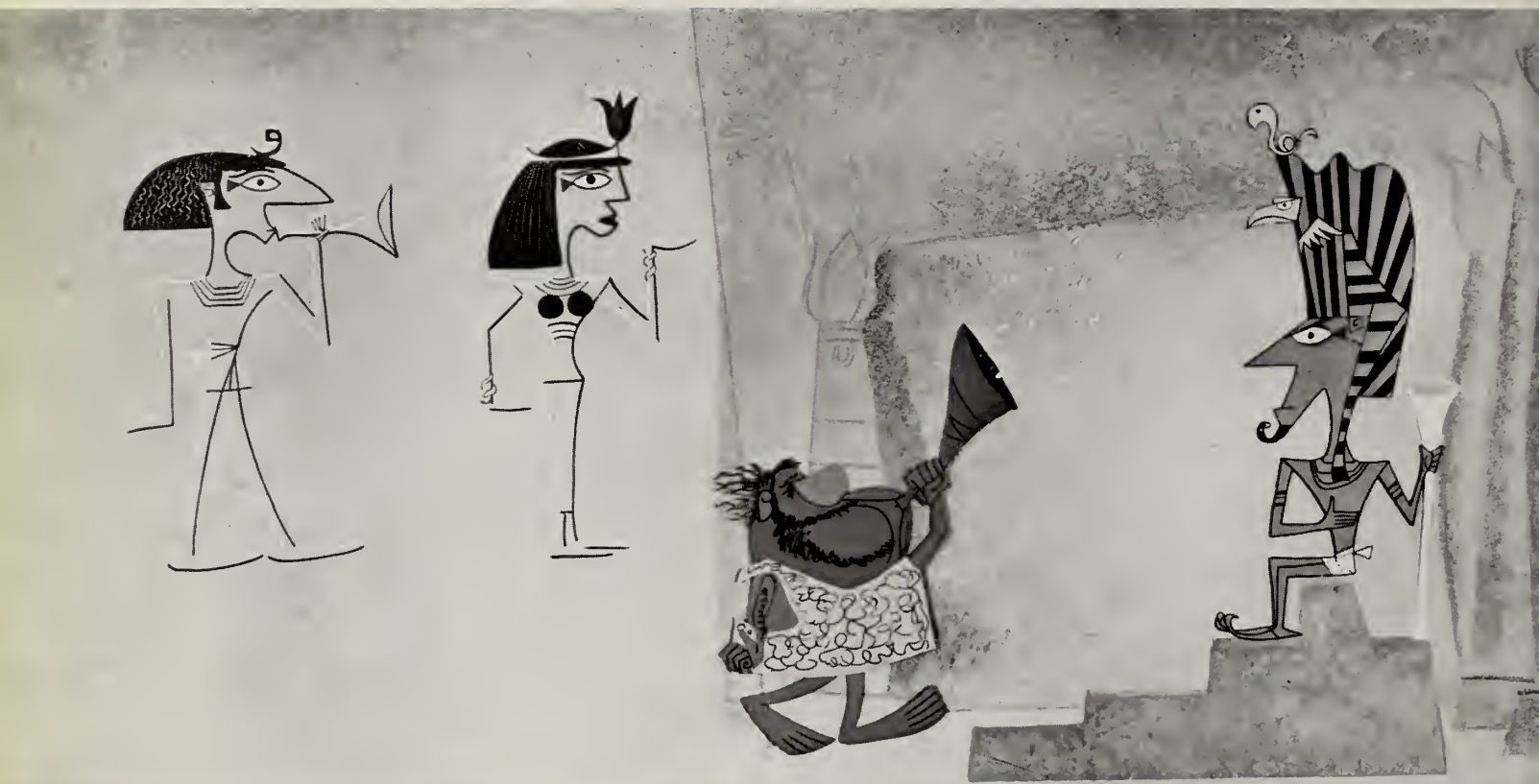
TOOT, WHISTLE, PLUNK AND BOOM · (© Copyright Walt Disney Productions, USA)

THE CULTURED APE · Halas and Batchelor—ABC Television (Great Britain)

THE INSOLENT MATADOR ·
Halas and Batchelor—ABC Tele-
vision (Great Britain)

Designing with the plastic pencil, the technique
used in the Halas and Batchelor Habatale series,
has the combined advantage of making production
much quicker and of retaining the freshness which
comes from the artist working directly on the
celluloid, instead of producing work which others
have to trace and paint. In this form of production
the need for tracers and painters is eliminated.

MOUKENGUE · Denise Charvein and Yona Friedman.
Sitec (France)
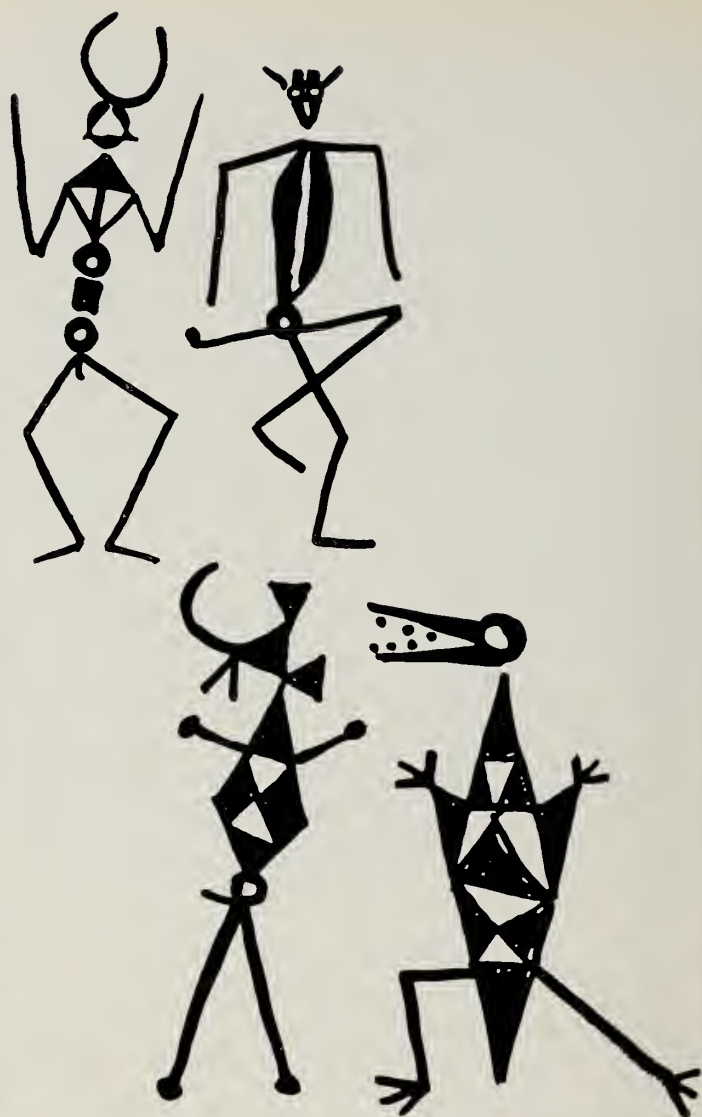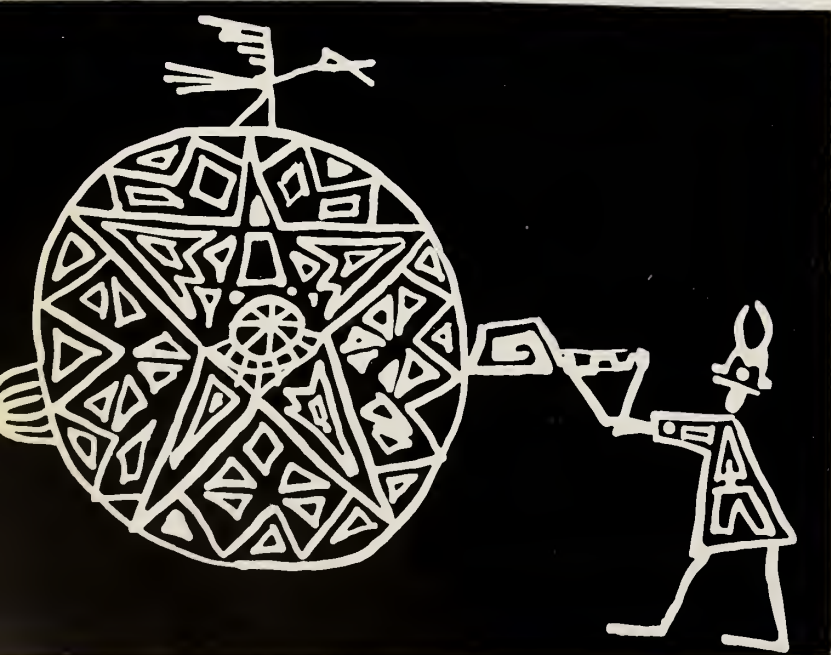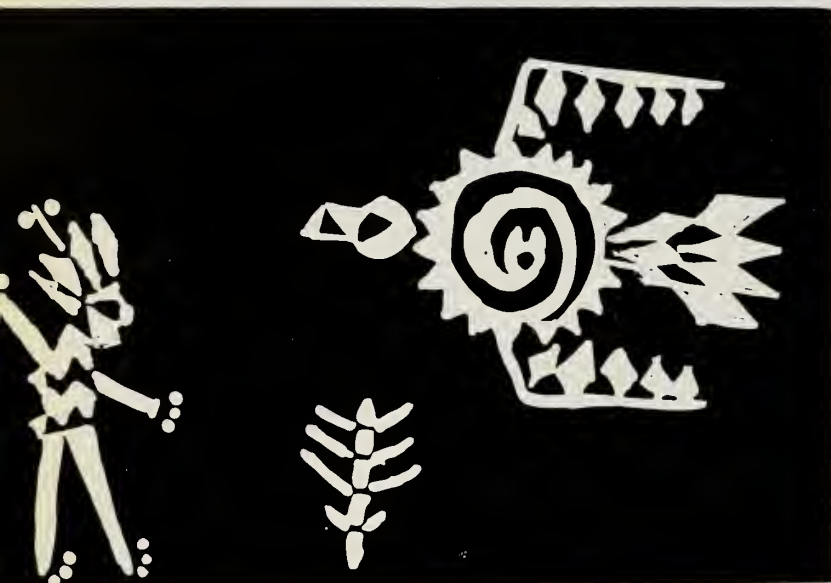
MOUKENGUE

This is a film derived from African folklore, and
the drawings are based on rock paintings in
Fezzan. The technique used in this film is verbal
narration accompanied by animated drawings.
Although the length of the film is almost a
thousand feet, it was shot in only fifteen hours;
the movements of the drawn actors were controlled
individually and reduced to essential phases only
—in the words of the producer, 'The drawn actors
were directed before the camera as real actors
usually are.' Not only the style of drawing but also
the story and the music are authentically African.

5 · THE INTERNATIONAL PANORAMA
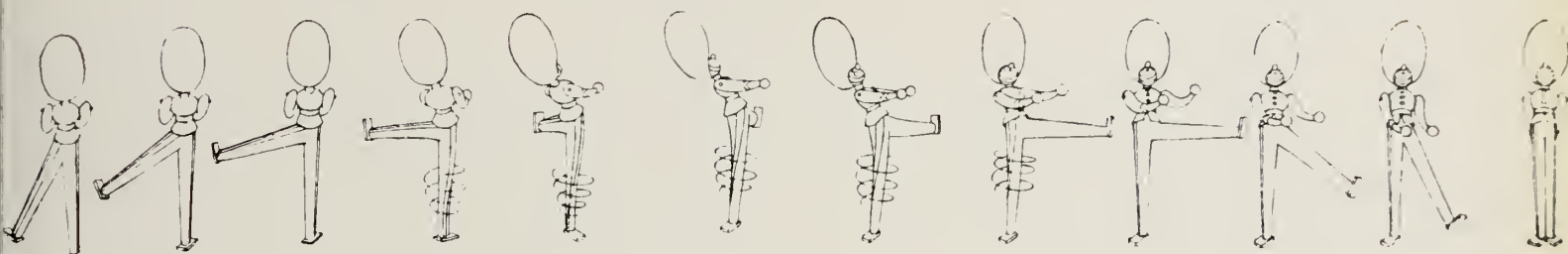
Successive phases of animation for a full turn taking half a second

Animation, particularly in the form of hand-drawn cartoon film, has been widening its scope rapidly during the past few years. To the public it is still best known as light entertainment on the screens of both the cinema and television, and also as comic relief from the heavier kind of advertising film and television commercial. But it is used now in almost every way in which the live-action film is used—for films that explain and teach, for technical and scientific films, for documentary films and even, in certain special instances, in serious dramatic art.

The design of the popular entertainment cartoon tends to be traditional, similar in many ways to drawing as it appears in the conventional comic strips and in book illustration.

Following the post-war success of certain pioneer film-makers who introduced extreme forms of graphic stylisation into cartoons made for popular entertainment, other producers in America and elsewhere have followed this example and been successful in amusing a public that was almost entirely inexperienced in the humour that belongs to highly original forms of stylisation in comic drawing.

Creative artists in animation are developing new, individual styles in many different countries.

TOOT, WHISTLE, PLUNK AND BOOM · (© Copyright Walt Disney Productions, USA)

Walt Disney's productions. though normally much
more traditional in design and using meticulously
executed and highly complex moulded drawing,
have also in certain cases reflected the new fashion
for stylisation.

Commercial for National Bohemian Beer. Quartet Films

Commercial for Drewrys Beer. Quartet Films

96

UNITED STATES OF AMERICA

FORD SHAGGY DOG, a commercial for Ford Dealers of Southern California. Playhouse Pictures
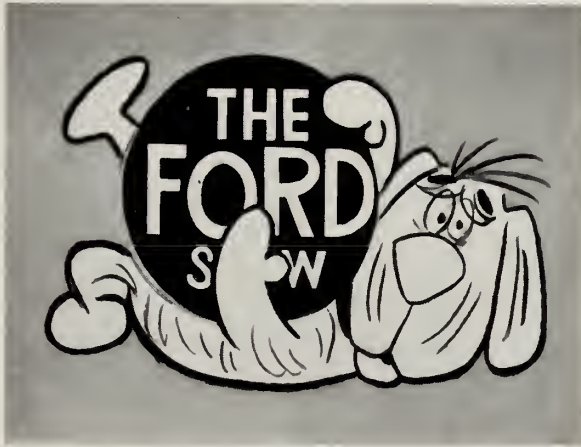
Opening of the Ford Show, NBC—TV, featuring the Ford Dog. Playhouse Pictures

THERE'S SPRING IN THE AIR · John Sutherland Productions. Commercial for Oldsmobile

Television commercials are brief essays in animation which offer certain special opportunities for experiments in visual wit.

97

Television Commercial. Quartet Films

Television Commercial. U.P.A.

98

that's not a FORD

Television Commercial using the skip-frame technique, known also as pixillation. Abe Liss for the Ford Motor Company

99
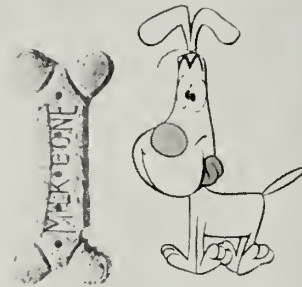
Commercial for Coca-Cola. Robert Lawrence Animation

Commercial for the Adell Chemical Company. Robert Lawrence Animation

MILK BONE · A series of frames from a commercial for the National Biscuit Company. Robert Lawrence Animation

Television Commercial for the Laclede
Gas Company. Quartet Films

Television Commercial for
Carnation Milk. Playhouse
Productions

Television Opening for the
Ford Show. Playhouse
Productions

THE ADVENTURES OF ★ · John Hubley. Storyboard

HARLEM
WEDNESDAY
John Hubley.
Storyboard

102
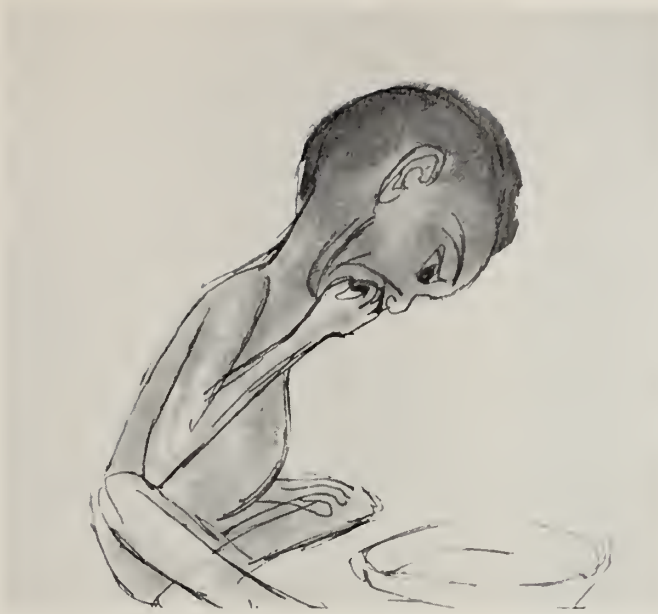
A child suffering from undernourishment

Three drawings from CHILDREN OF THE SUN · John and Faith Hubley. Storyboard for the United Nations Children's Fund (UNICEF). The film is in colour, with a score performed by Pablo Casals and the Budapest String Quartet

A child learning how to feed himself

A child concentrating on his new discoveries

1001 NIGHTS · U.P.A.
THE JAY WALKER · U.P.A.
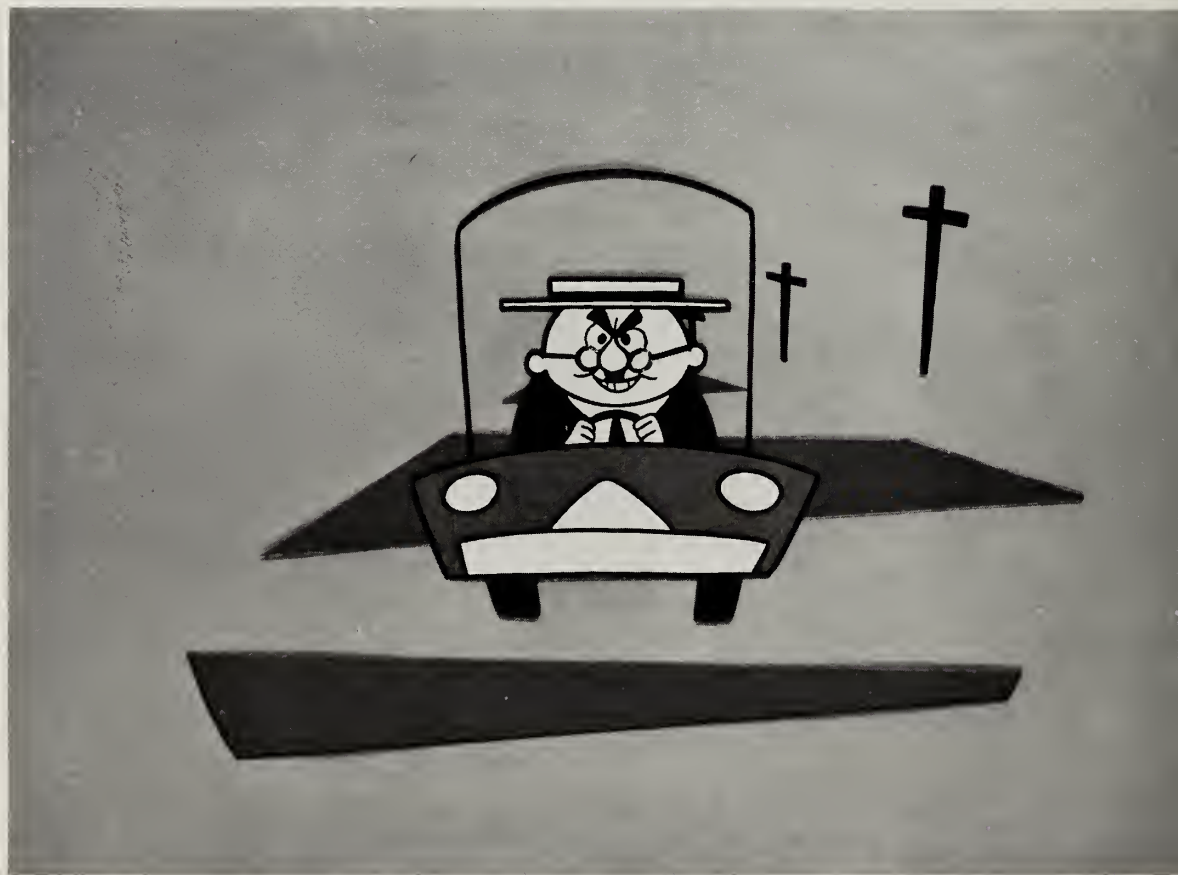
NOW IS THE TIME · Norman McLaren.
National Film Board for the Festival of Britain

DUCK HUNTER · A Television promotional spot. CBS—TV. Storyboard, Gerald Potterton; Animation, Jeff Hale

105

WILLIAM TELL · A Television promotional spot.
CBC—TV. Storyboard and Animation: Gerald Potterton

METRO · A Television
promotional spot. CBC—TV.
Storyboard and Animation:
Derek Lamb

METRO · A Television
promotional spot. CBC—TV.
Storyboard and Animation:
Gerald Potterton

106

CANADA

LIFESPAN · Road Safety
Television spot. Storyboard and
Animation: Kaj Pindal

MOOSE · Forest fire safety
spot for television. Storyboard:
Gerald Potterton. Animation:
Kaj Pindal

A IS FOR ARCHITECTURE
A colour film on the history
of architecture. Direction and
design: Robert Verral and
Gerald Budner (National Film
Board)

ABSTRACT DESIGN · Roberto Miller

108

BRAZIL

NOVAS EXPERIENCIAS ABSTRATAS · Roberto Miller

SOUND ABSTRACT · Roberto Miller

DANCE COLOUR · Roberto Miller

Commercial for Licor 43. Estudios Moro

Three drawings from WELCOME
TO ROME. A short entertainment
cartoon satirising tourists in
Rome. Designed by Pino Zac for
Royfilm

111

Two drawings from AN AWARD FOR SIGNOR ROSSI. A short cartoon parodying film festivals. Bruno Bozzetto
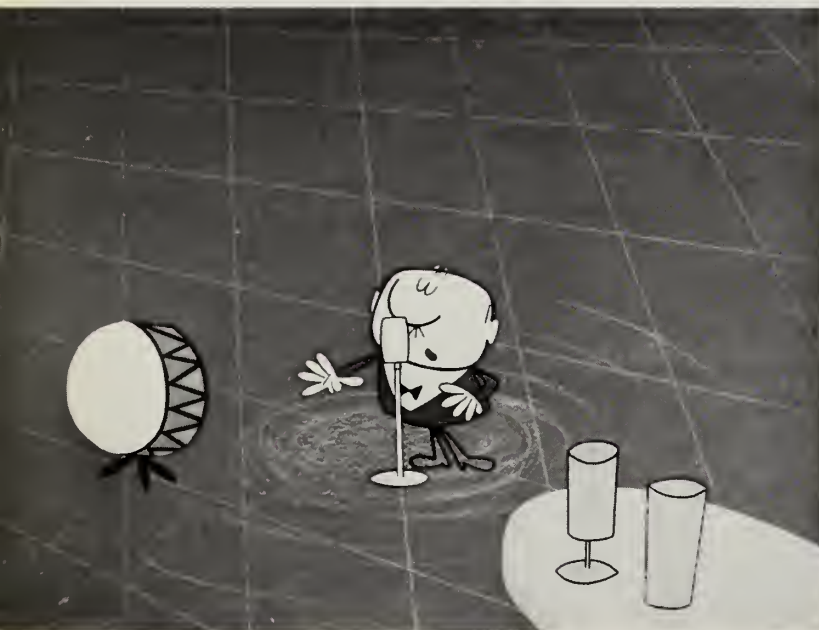
ITALY

HISTORY OF INVENTION · Bruno Bozzetto

THE HISTORY OF ARMS · Bruno Bozzetto

ITALY
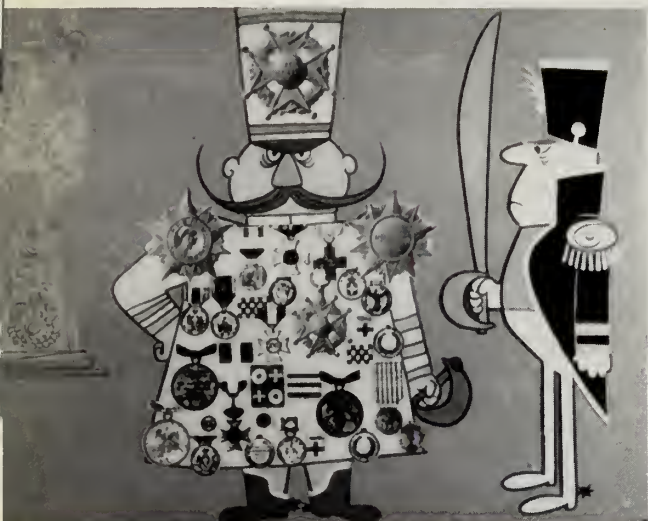
STRANI MONDO for television

DANTE E BEATRICE for television

DIMMI COME SCRIVI for the cinemas

SU DUE RUOTE for the cinemas

SU DUE RUOTE for the cinemas

BRUNILDE E SIGFRIDO for television

ITALY
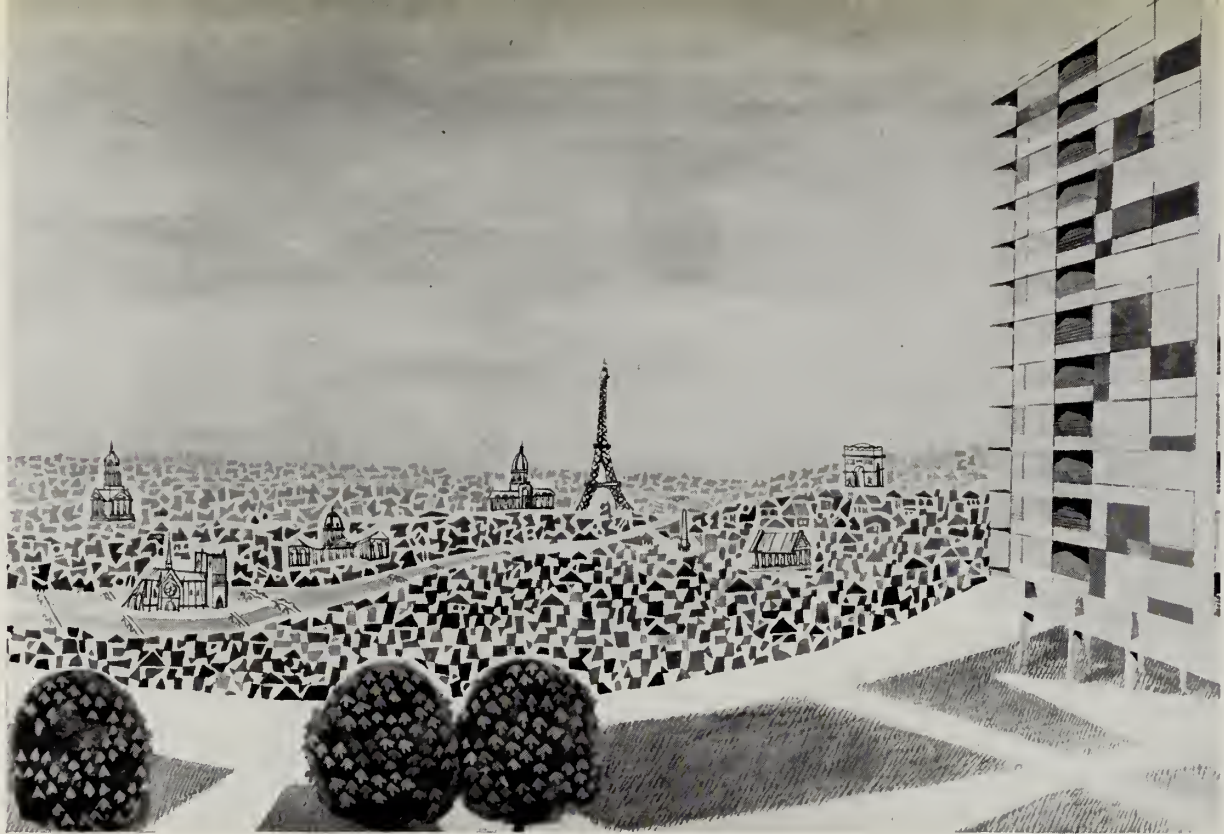
DEMAIN PARIS · A public relations film on the re-planning of Paris.
Michel Boschet and André Martin. Films Roger Leenhardt

116

UN ATOME QUI VOUS VEUT DU BIEN · Henri Gruel. Hermes Film

MAGIE MODERNE · Jean Image
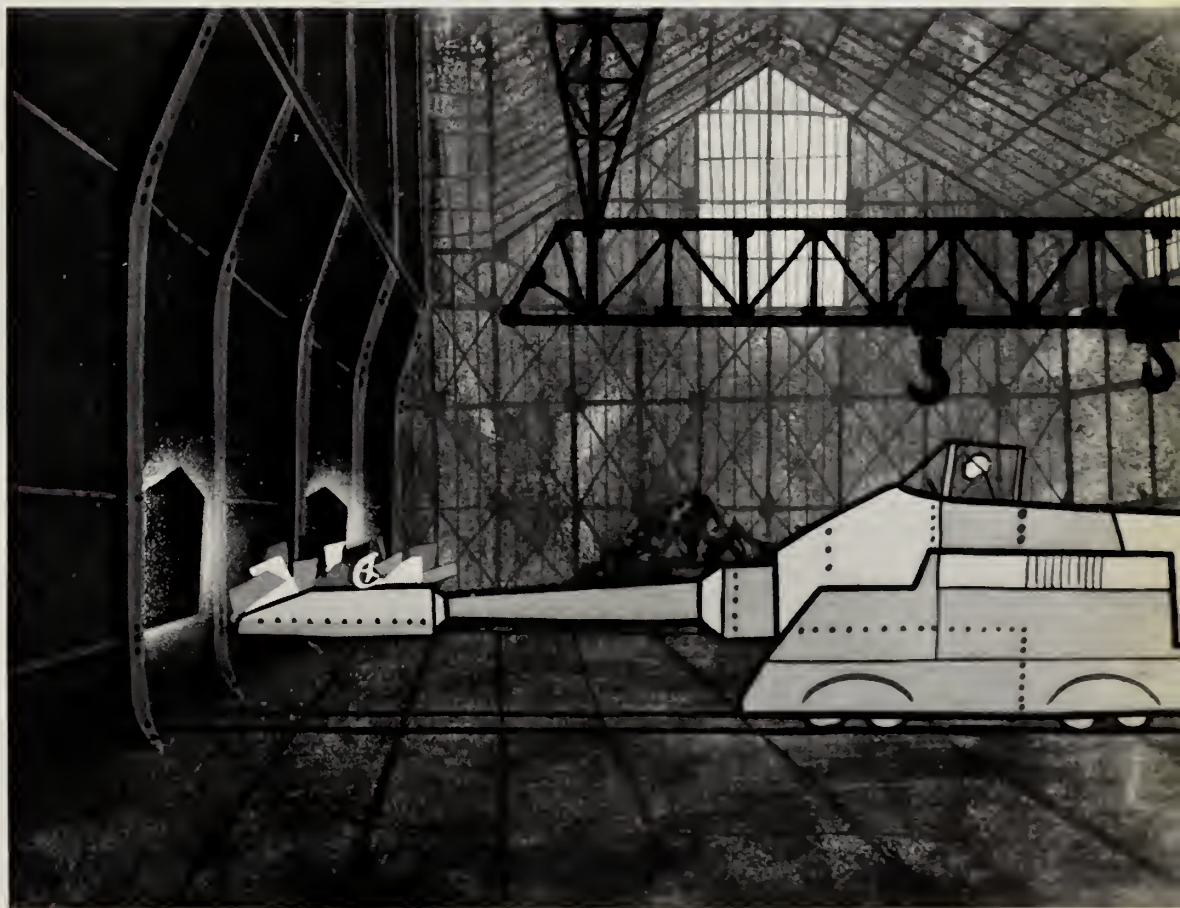
FRANCE
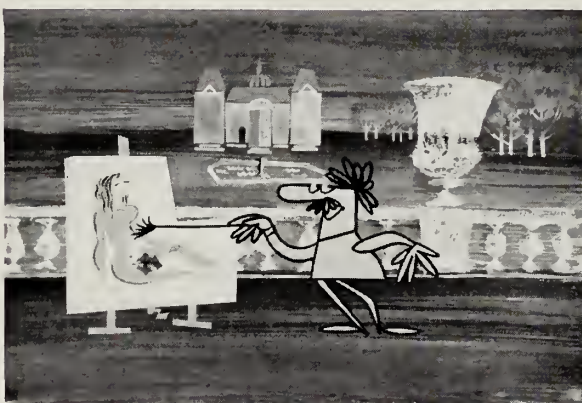
PATAMORPHOSE · Michel Boschet
and André Martin. Films Roger
Leenhardt. For Radio-Diffusion et
Television Française.
Described by its makers as 'an
exercise in style', this film shows a
painter who is working on a canvas
in the Jardin du Luxembourg in Paris
as he might be represented in twenty-
five different animation styles

Commercial for McVitie and Price · André Sarrut. Siné

PRELUDE POUR ORCHESTRE, VOIX ET CAMERA · Arcady

THE LITTLE MAGIC HORSE · Producer: I. Ivanov-Vano. Artist: L. Miltshin

THE GOLDEN ANTELOPE · Producer: L. Atamanov. Artists: A. Vinokurov and I. Schwarzmann

THE ELEPHANT AND
THE ANT · Producers:
B. Dezhkin and G. Phil-
lipov. Artist: G. Pozin.

AN UNUSUAL MATCH
Producers: M. Pashcenko
and B. Dezhkin. Artists:
B. Dezhkin and V. Vasil-
enko.

121

POLAND

CAT AND MOUSE

THE LITTLE CHIMNEY SWEEP
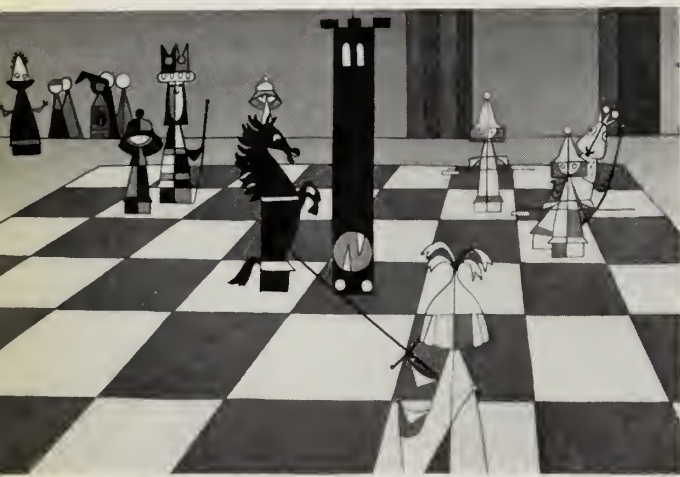
TOURNAMENT

THE CLOWN AND HIS DOG

PIKUS THE CLOWN AND THE MOON
Directed by Vladislav Nehrebecki for the Film Studio of Lodz

THE GHOST THAT CAN'T TAKE IT
Film Polski
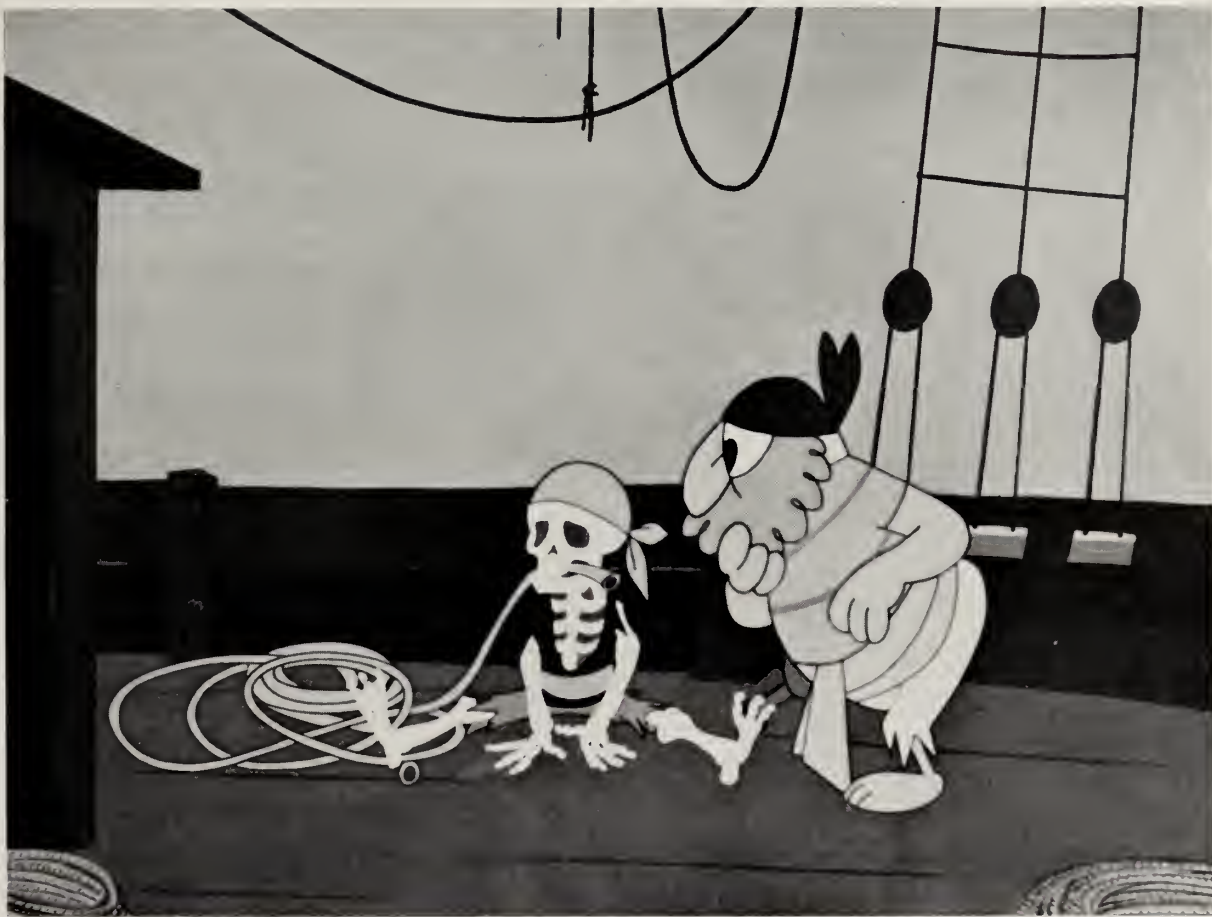
123

THE TREASURE OF THE PIRATES
L. Marszlek. Film Polski

POLAND

HUNGARY
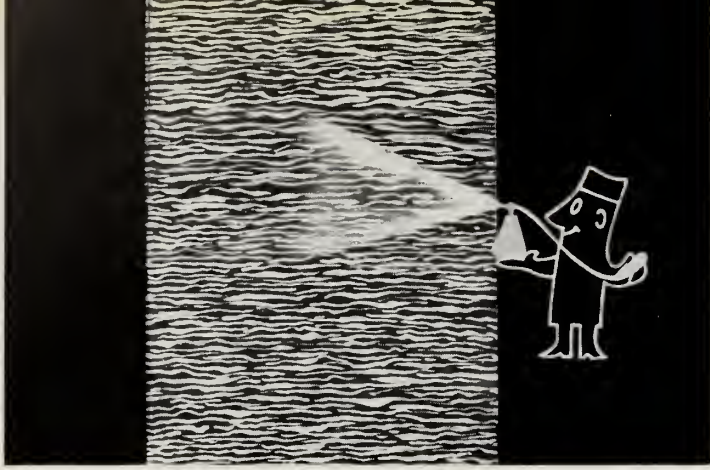
Productions of the Pannonia Film Studio, Budapest

Cinema advertising film for cigarette DARU

Cinema advertising film for Ordon Radio

THE ANGELIC STORY · A safety film

A film to advertise Hungarian fruit abroad

Cinema advertising film for Ordon Radio

HUNGARY

Productions of the Pannonia Film Studio, Budapest

Cinema advertising film for
Palmolive soap

Cinema advertising film for
aluminium pans

THE PENCIL AND THE
RUBBER · An entertainment
cartoon in colour. Gyula
Macskassy
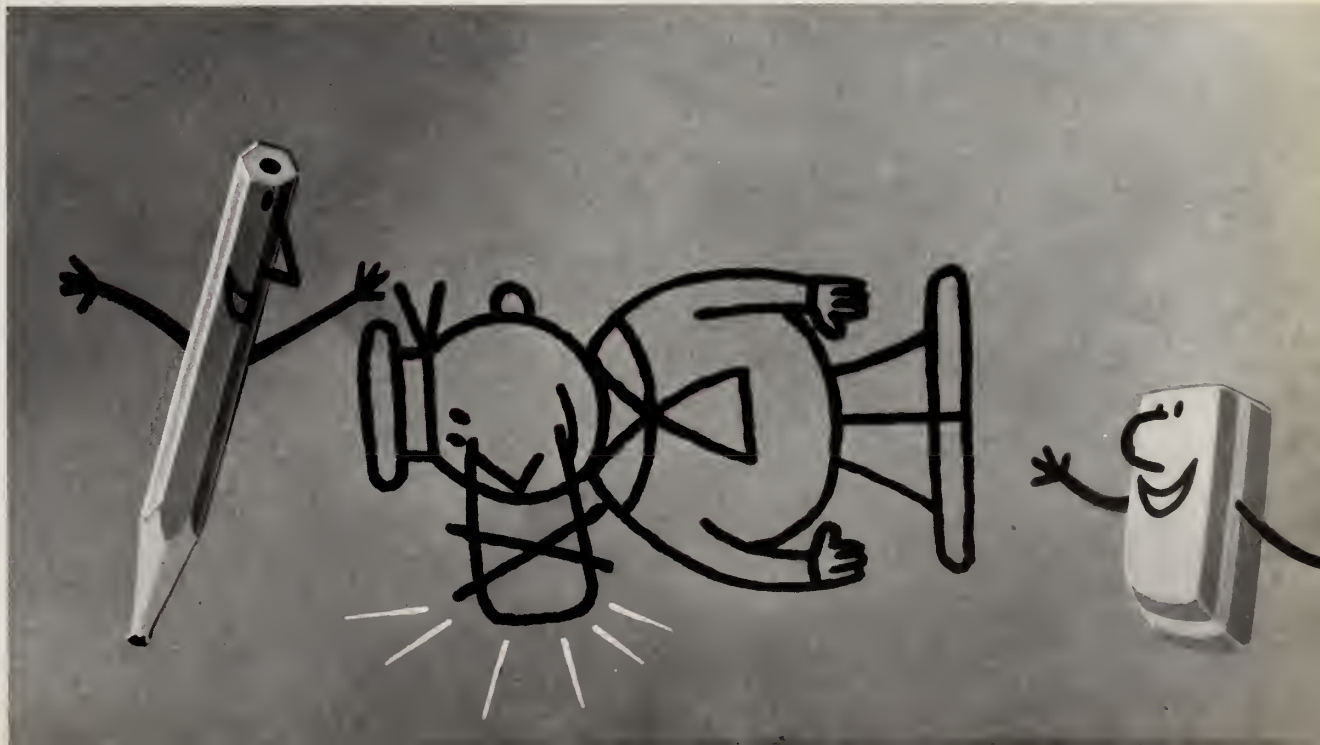
RUMANIA

A self-caricature of the artist
Popescu Gopo
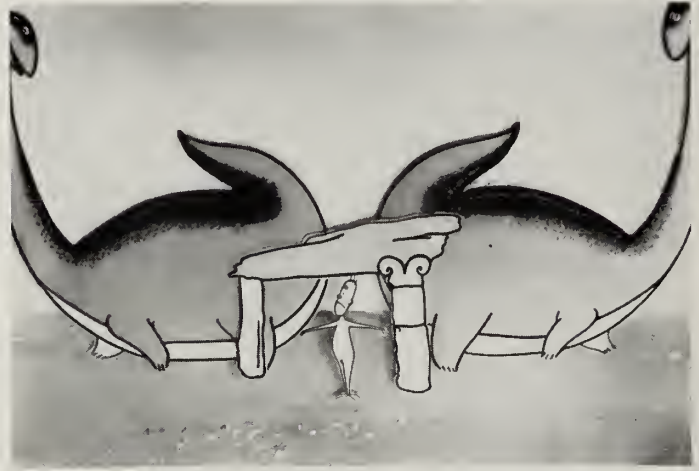
HOMO SAPIENS · A short
satirical film in colour about
the evolution of mankind from
his past to his future. Director:
Popescu Gopo
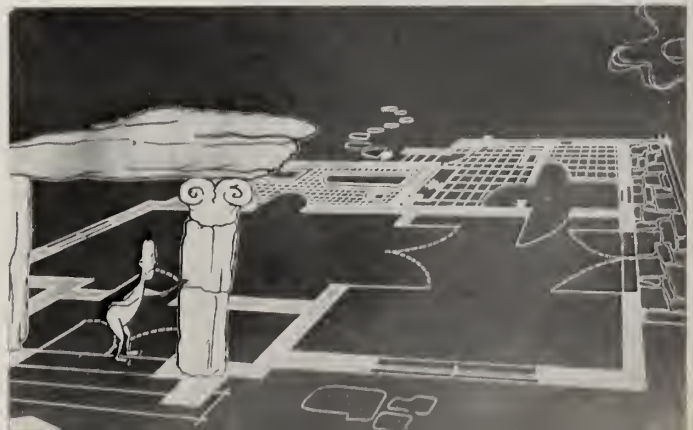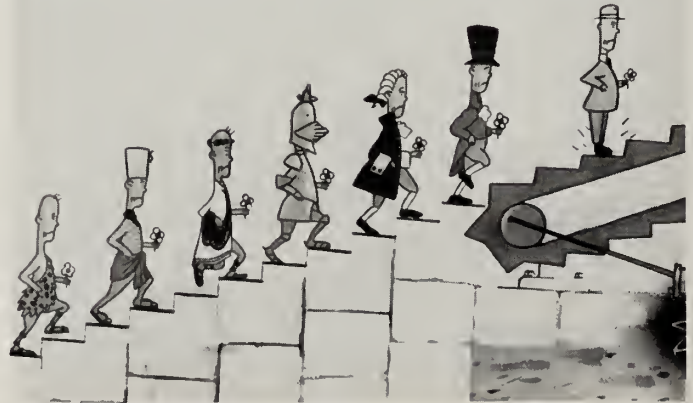
THE MONEY STORY · Coinage in Sweden

A television short for the National Society for
Road Safety

Team Film AB Productions

127

THE MONEY STORY · Team Film AB Productions

TEENAGER · A commercial in
colour for Cloetta chocolate.
A Sandrew-Team Production

TOURIST-ROULETTE
Another commercial in colour
for Cloetta Chocolate. A
Sandrew-Team Production

128

SWEDEN

ALCOHOL IN THE HUMAN
BODY · Direction and
animation: Robert Balser and
Felix Forsman

129

GERMANY

PRINZESSIN SPRINGWASSER · A silhouette film, directed by Brune J. Böttge

KNALLEIDOSKOP · Herbert Hunger and Jurgen Priebe

PURPLELINE · Karl Ludwig Ruppel and Flo Nordhoff

KITTEN SCRIBBLING
Toie Studio

THREE MEN · Director: Vladimir Lehky   A PLACE IN THE SUN · Director: Frantisek Vistrcil

132 PRSH A DRSK · Czech State Film

CZECHOSLOVAKIA

LOOK OUT! · Jiri Brdecka

1 HOW THE MOLE GOT HIS TROUSERS · Zdenck Miler
2 THE PUPPY AND THE FROGS · Zdenck Miler
3 THE STORY OF THE BASS CELLO · Jiri Trnka
4 MR. PROKOUK, ACROBAT · Karel Zeman
Czech State Film

1
3

2
4

CZECHOSLOVAKIA

CAT TALK · Bretislav Pojar   BOMB MANIA · Bretislav Pojar

THE PUPPY AND THE SUN · Zdenck Miler   THE INVENTION OF DESTRUCTION · Karel Zeman

Czech State Film

Scene from an instructional film

Ginding cocoa-beans in an old Dutch mill. A paper-sculpture film

MOONGLOW · An entertainment cartoon

Productions of Martin Toonder

Two scenes from a production by Joop Geesink

HOLLAND

AESOP'S FABLES · Gamma Productions (Mexico City)
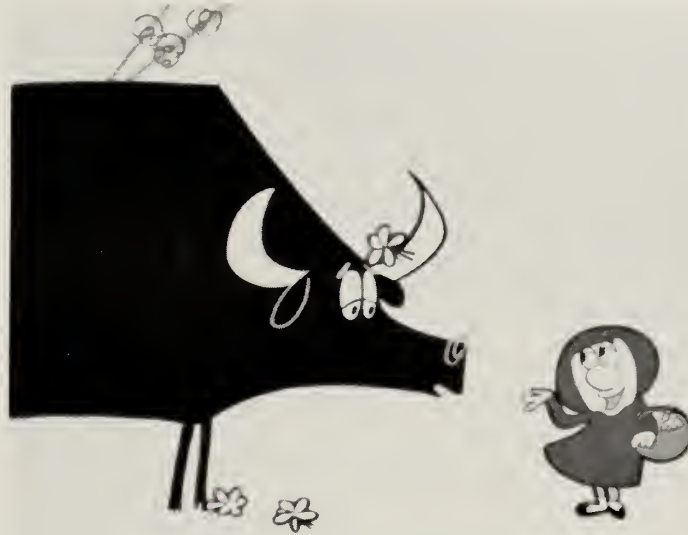
Television commercials
(R. K. Tomkins Association)

YUGOSLAVIA
The productions of Zagreb Film

Design for one of the principal characters in a cartoon adaptation of Balzac's PEAU DE CHAGRIN. Directors: Vlado Kristl and Ivo Vrbanic
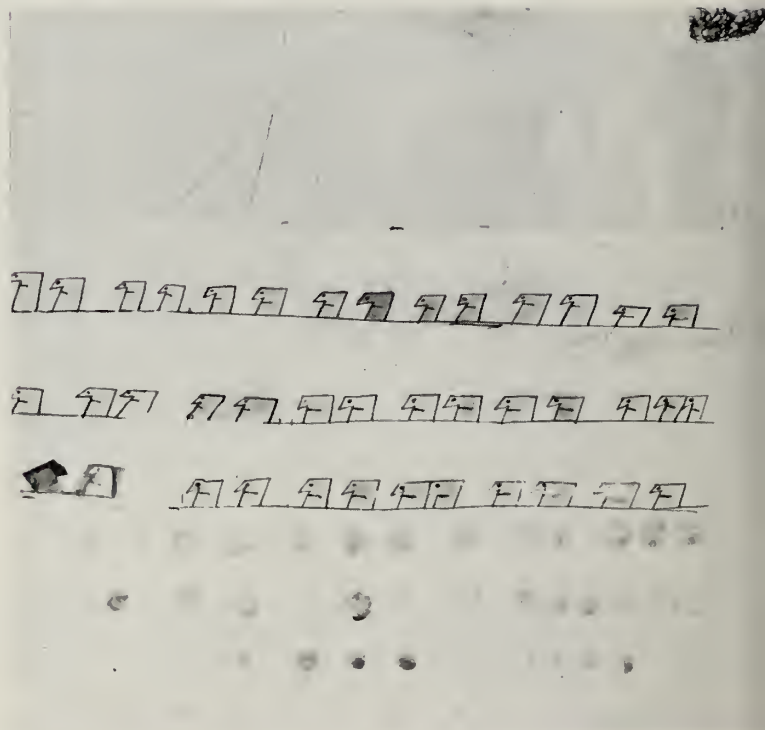
THE GREAT JEWEL ROBBERY
Director: Mladen Feman. Designer: Vlado Kristl

YUGOSLAVIA

THE TWO SNAILS · Based on a poem by Jacques Prévert. Director: Branko Ranitovic

CONCERTO FOR SUB-MACHINE GUN
Director: Dusan Vukotic. Designer: B. Kolar

PICCOLO
Director:
Dusan Vukotic

AT THE PHOTOGRAPHER · Director: V. Mimica. Designer: A. Marks

YUGOSLAVIA

AN ALL ROUND HELP · Introducing a new robot character. Director: Nikola Kostelac. Designer: A. Marks

A CRAZY HEART · Director: Nikola Kostelac. Designer: V. Kostanjsek

143

THE EGG
Director: Vatroslav Mimica.
A satire on abstract sculpture

YUGOSLAVIA

YUGOSLAVIA

A SMALL TRAIN · Director:
Dragutin Vunak. Designer:
Borivoj Dovnikovic
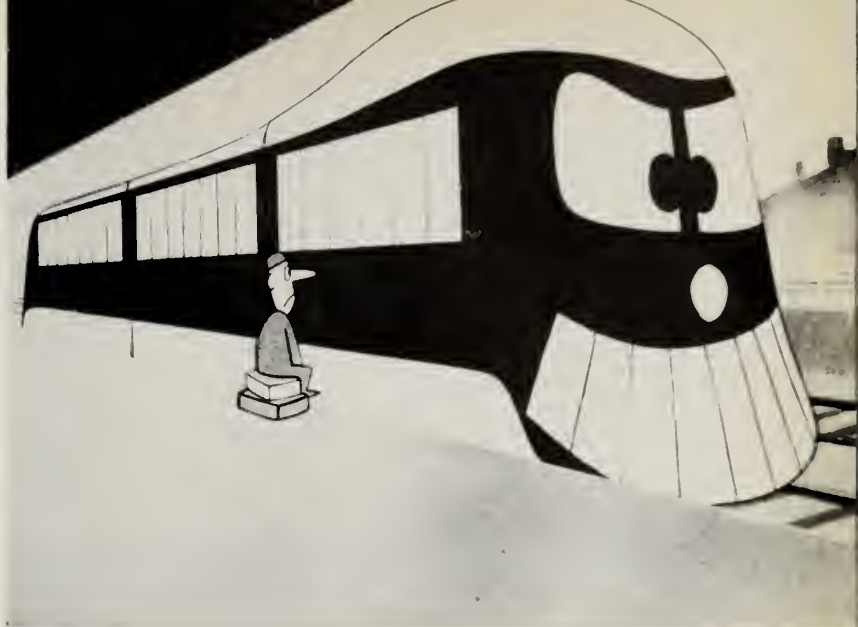
ALL THE DRAWINGS OF
THE TOWN · Director:
Ivo Vrbanic
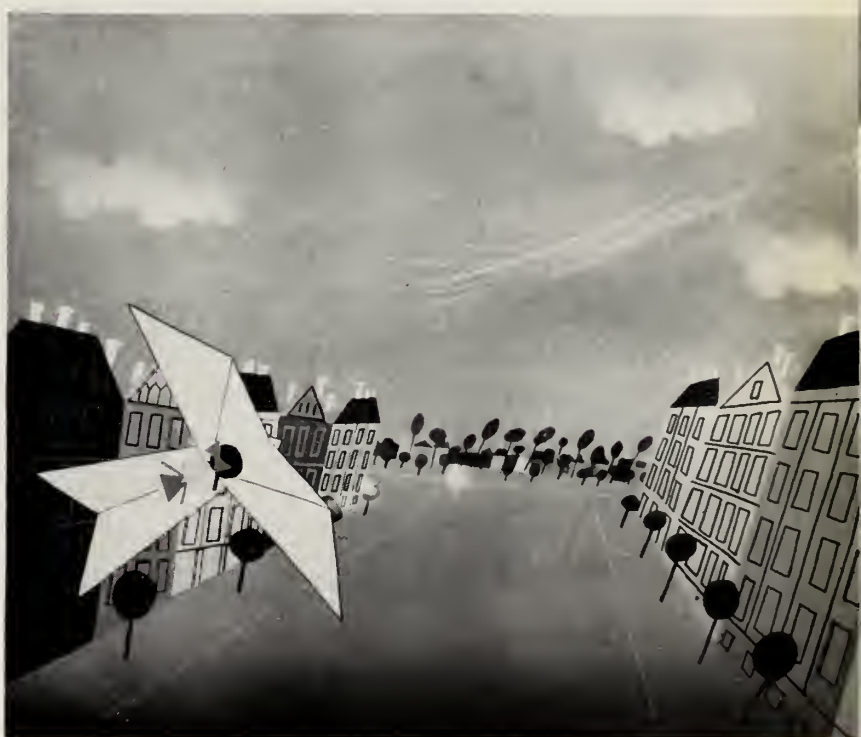
THE MAN AND HIS
SHADOW · Director:
Dragutin Vunak. Designer:
Aleksander Srnec

145
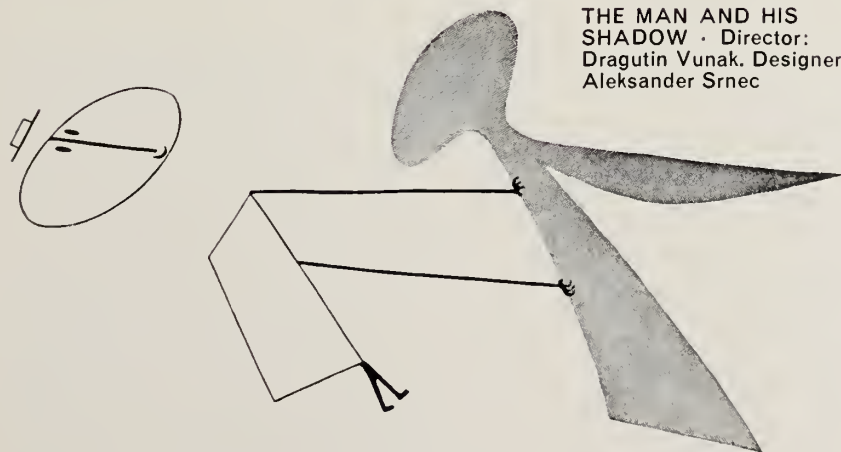
THE BOY AND THE BALL · Director and Designer: B. Kolar
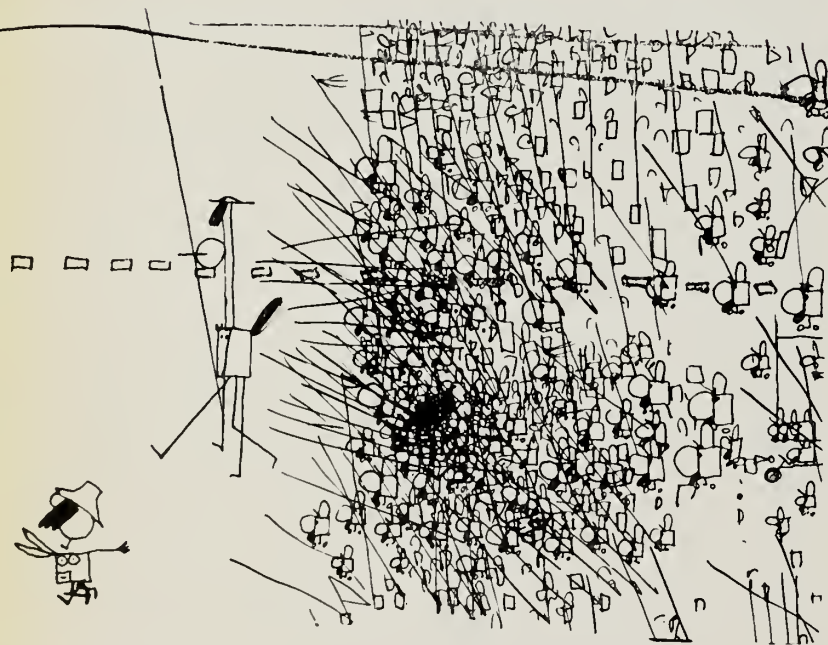
LOST MIDNIGHT · Mladen Feman. Designer: Aleksandav Marks

DON QUIXOTE
Director and Designer: Vlado Kristl
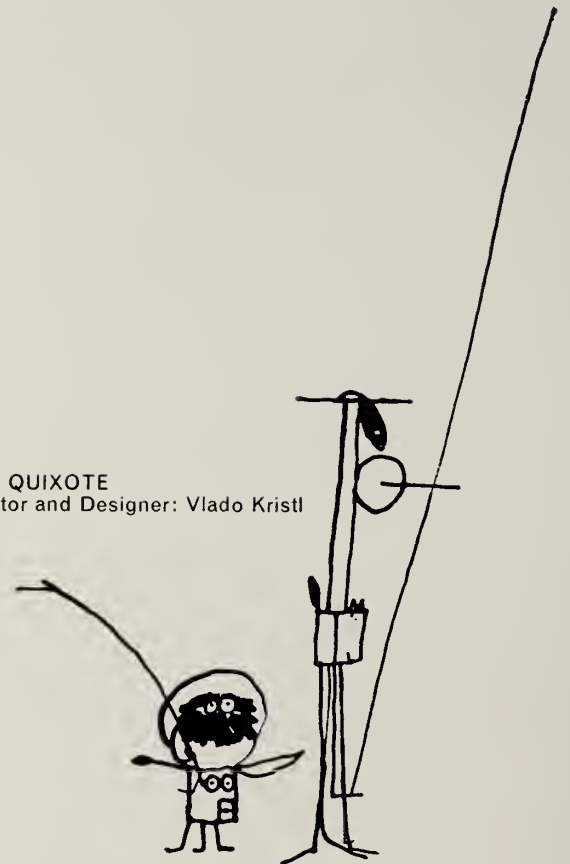
PIPING HOT · Halas and
Batchelor for the Gas Council.
Designer: Tom Bailey

THE HISTORY OF
AMERICAN WHISKY · Louis
de Rochemont Associates Inc.
for Seagrams Inc. Design:
George Him. Animation by
Halas and Batchelor

147

GREAT BRITAIN

FOLLOW THAT CAR · Shell
Petroleum Co Ltd. Designer: Tom
Bailey. Halas and Batchelor

148

GREAT BRITAIN

THE ENERGY PICTURE · Halas
and Batchelor for British Petrol-
eum. Directed by John Halas and
Gerald Potterton. Designer:
Austin Campbell

PIPING HOT · Halas and
Batchelor for the Gas Council

149
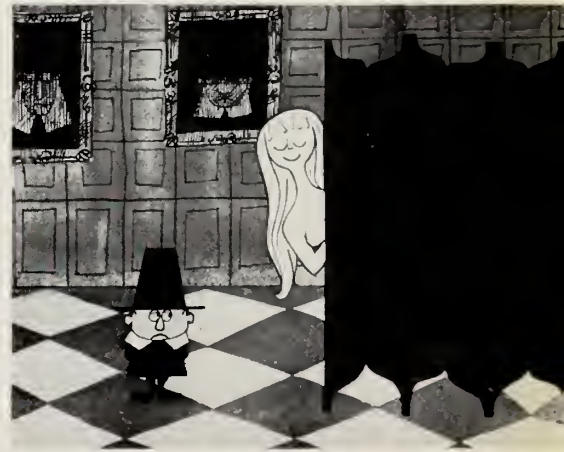
GREAT BRITAIN

SPRATT'S TOP DOG
Designer: Richard Williams

THE WARDROBE · Designed
and directed by George
Dunning

Productions of TV Cartoons

MOTHER'S PRIDE BREAD
Designer: Richard Williams

150

GREAT BRITAIN

GREAT BRITAIN

POLYGAMOUS POLONIUS
Designed and directed by
R. M. Godfrey

MILDRED · For British
Petroleum. Designed and
directed by Vera Lenica and
Nancy Hanna

Productions of Biographic

HELLO JOE · Television
commercial for Esso Blue.
Biographic

YOUR SKIN · World Wide
Animation for Unilever

PHARMACY FOR YOU · A
Larkins Production (Film
Producers' Guild). Sponsor:
Boots Pure Drug Co Ltd

EARTH IS A BATTLEFIELD · Larkins Production.
(Film Producers' Guild) for the Iron and Steel Federation
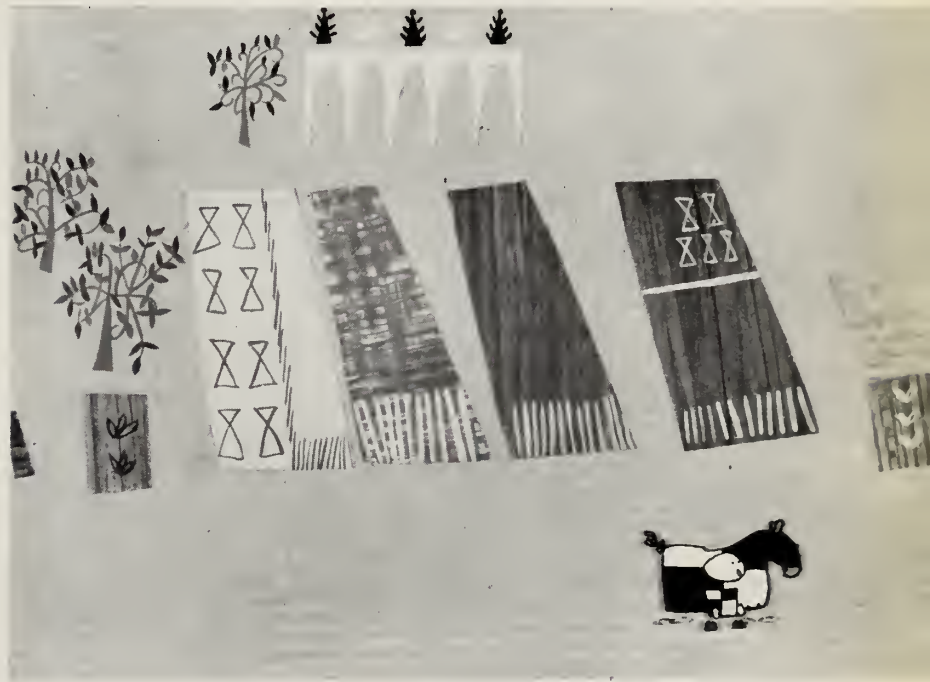
LEMON HART RUM · A
cinema advertising film based
on Ronald Searle's drawings.
A Larkins Production
(Film Producers' Guild)   153

GREAT BRITAIN

OLD MOTHER CREWCUT'S HICCUP RESTORER · The Arnold Doodle Show for A T V

SENIOR SERVICE · A television commercial

SHELL DUEL · An advertising film in colour for the cinemas

154

Director: Nick Spargo
Productions of Nicholas Cartoon Films

Television commercial for Dapple

Television commercial for
Guinness

Productions of Digby Turpin Films

Television commercial for
Woodbines

Television commercial for
Chivers Jellies
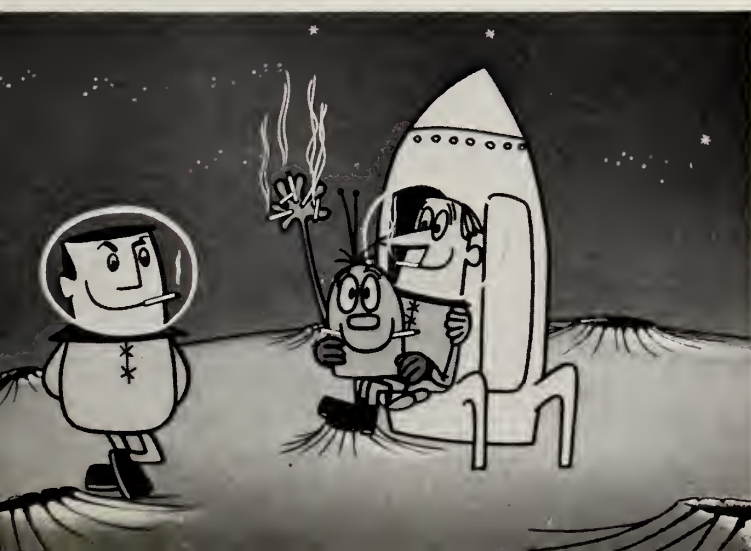
Television propaganda. KEEP
BRITAIN TIDY · Film Guild
Animation

TWO-STROKE ENGINE · An
instructional film. Director: Francis
Rodker. Shell Film Unit

PHOTO-EMISSION · An
instructional film produced by
Merton Park Studios for Mullard and
the Educational Foundation for
Visual Aids

GREAT BRITAIN
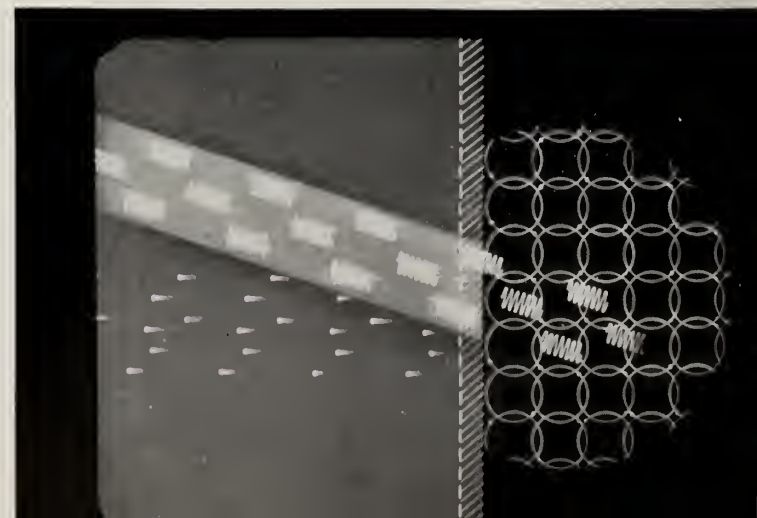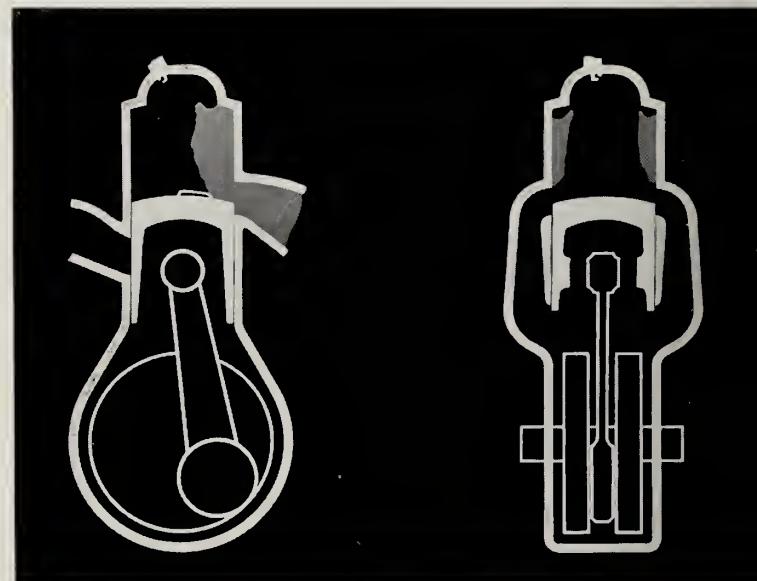
Finished drawings from I WANNA MINK, one of a series of entertainment cartoons for A B C Television. Director: John Halas. Designer: Peter Sachs. Halas and Batchelor

157

RENT

BLUE CHIP · Public relations film
for Morphy Richards Ltd.
Group Two Animation
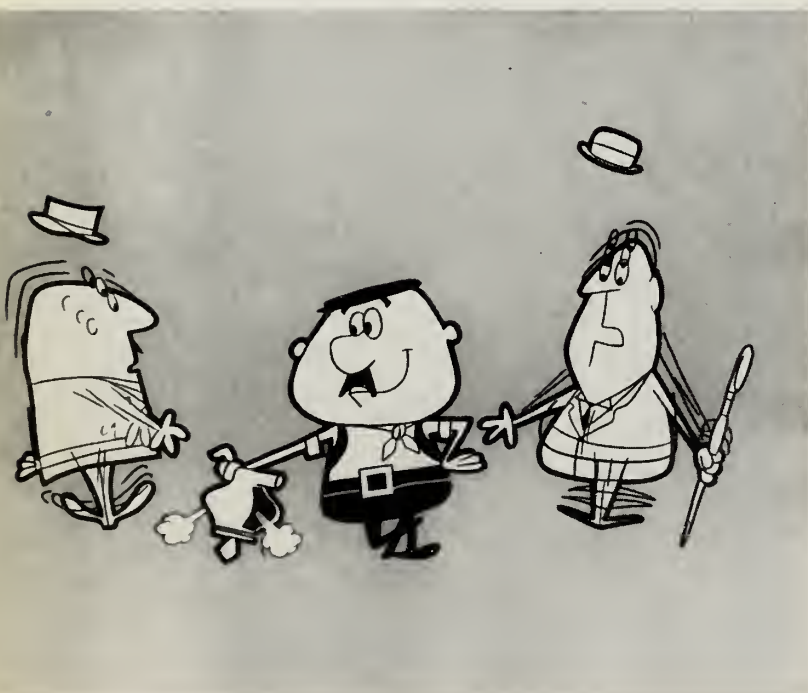
ROAD DRILL · Television
commercial for Ringers. A.1. Light
Tobacco. Group Two Animation

TOP DOG, one of a series of paper-
sculpture films produced by Halas
and Batchelor for A B C Television

158

GREAT BRITAIN

INDEX OF NAMES AND TITLES

DESIGN IN MOTION

HALAS AND MANVELL